

strangled

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unbe-leafable!

strangled

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JULY 1993

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PLEASE INCLUDE A STAMPED
ADDRESSED ENVELOPE WITH ALL
ENQUIRIES

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JJ Burnel, Dave Greenfield, Jet Black, Paul
'gigantic' Roberts, John Ellis, Colin Johnson
Ron Brown, Bill Tuckey, Alison Rowden,
Karen Stringer, Sally Buckingham, Pam
Greenfield, Owen Carne, Nik-tor Yeomans,
Chris 'Booklets' Twomey, Jackie, Wig,
Suzanne, Jez Jackaman, Carl Davey, John
Peachey, Jon Hoble, Bob Laull, Olivier
Garnier, Hannah Holder and YOU!



Editorial

Well, it's been quite a year so far and still several months to go. 1993 has seen the band blitz venues throughout the UK and Europe, and as I write this they're just back from a gruelling but highly successful tour of Canada and the U.S. Time to put the tootsies up and contemplate their navels and the meaning of life? Nah, no chance. As well as resuming work already begun on the next album they'll be playing several Euro festivals in early August, on active duty at our SIS Day in September and there's talk of further U.S. dates straight after that (I don't know what they're on, but as I sit propping my eyelids open at the SIS WP I wish that I had some!)

Having been deprived of a visitation

from the Meninblack for many a long year the score was made a little more even for fans on t'other side of the Atlantic as they were the first to be treated to a live preview of no less than four brand new Stranglers tracks (and the general consensus of opinion from those lucky enough to have heard them is that they're pretty damn *hot*). Although the rest of us will have to stay in suspense a *little* longer (until the SIS Day, maybe, she says teasingly...) JJ has revealed the tracks' titles to whet your appetites a little. They are '(This) God (Is Mine)', 'Shattered', 'Bed Of Nails' and 'Candy'. Patience, as they say, is a virtue...

I decided that the band's little sojourn overseas was no good reason for a shirking of duty towards *Strangled*, so Paul (aka Adrian Mole) was duly commissioned (well, I grovelled a lot) to give us his own diarised account of the first leg of the tour. This was written while they were travelling and despatched to me on about 30 sheets of notepaper! It's a great read, and, I think, gives us some idea of what long periods on the road do to the human mind! (just joshin' Paul, you know how much the time you spent is appreciated!) On their return I asked PR how things went, and as he's a pretty deep thinker awaited a profound comment on new sights and experiences. His main thoughts at that particular time, however, were directed more towards the (self-inflicted) overdose of sun that he'd received.

"So Paul, was your introduction to the USA a meaningful experience?"

"Well, I burnt me bum!"

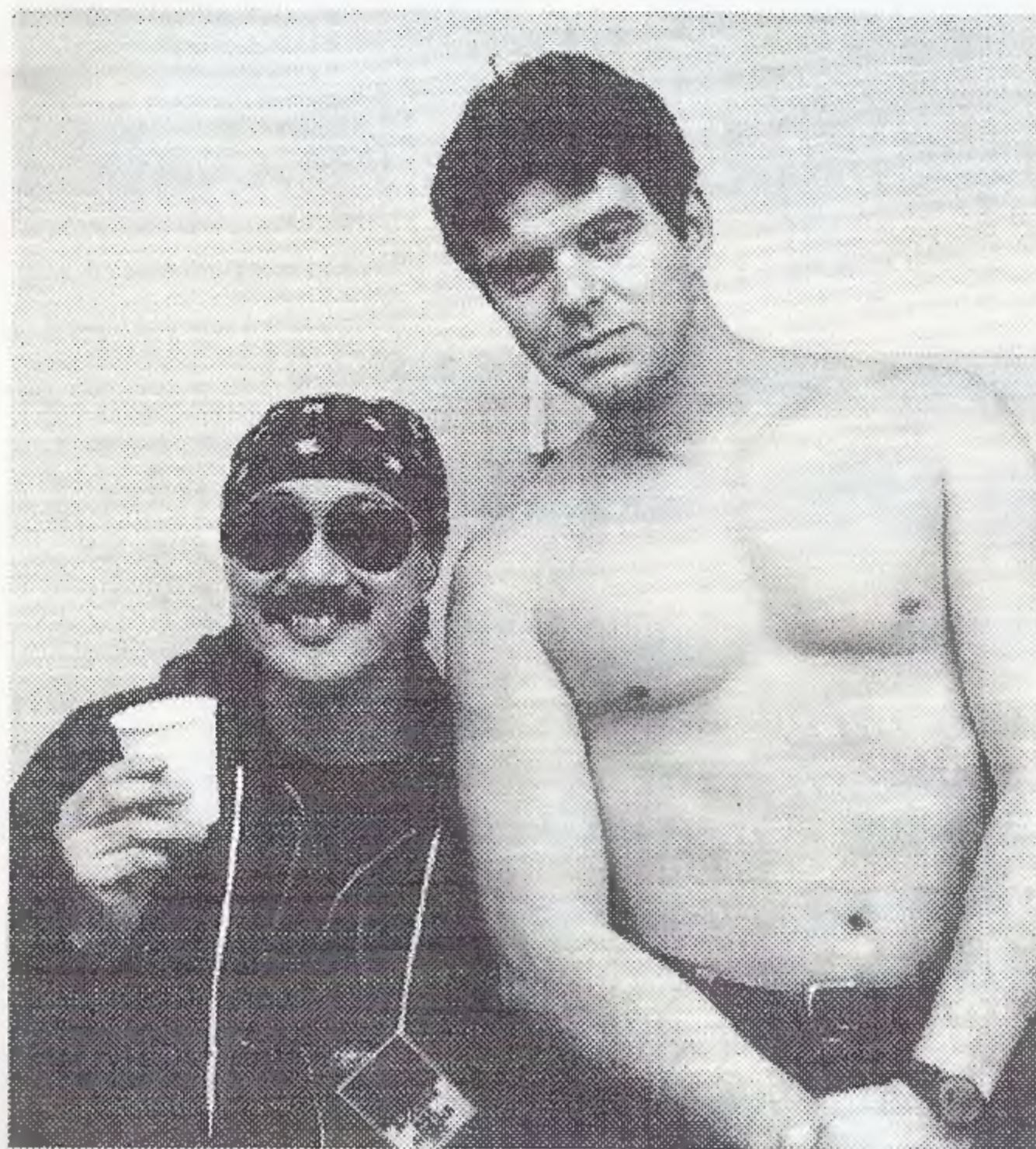
Aha. Fine.

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strangled NEWS



WHEREFORE ART THOU JET?

Those of a particularly observant nature among you who made it to any of the gigs on the US tour may have noticed that unless an extreme case of metamorphosis had occurred the guy pounding the drums was not Mr. Black. Due to the health problems that Jet had experienced on earlier tours this year (and JB explains exactly what those problems were in our major interview for this issue) his drum stool was kept warm more than competently by someone whose face may be familiar to long-term readers of *Strangled*. Keith is a long time friend of JJ and was a member of the Japanese band ARB who, you may remember, JJ stood in with in the 80's. I think the Stranglers would agree that Keith more than returned the compliment!

S.I.S.

DAY INTO NIGHT

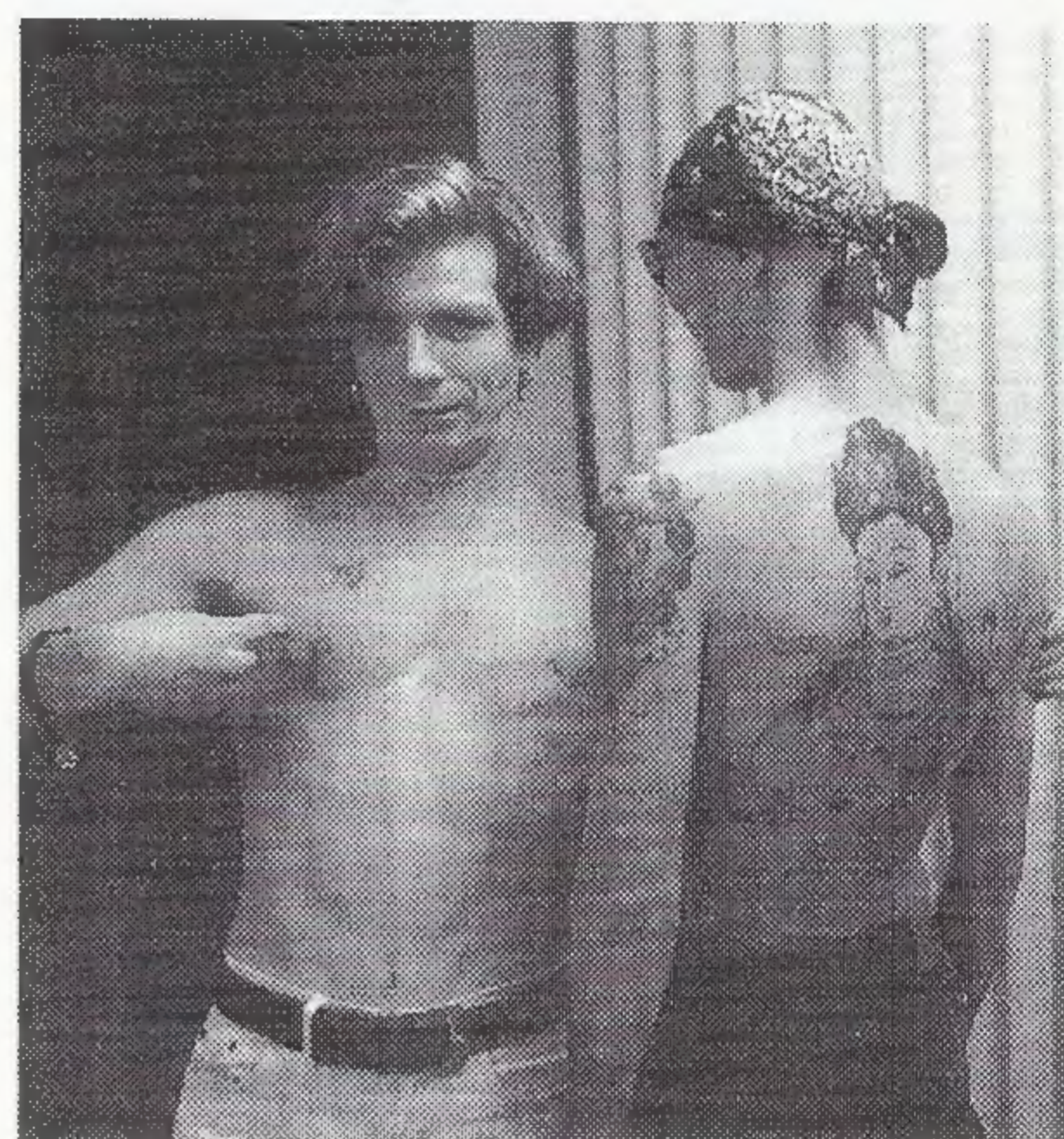
1993

Well, I can now confirm that the 'happening' is definitely, er, happening. The date has been set for Saturday September 11th, at The Venue in London's New Cross. A brief round up of our plans thus far... The day will run from midday until between 9-10pm. As with the weekend Convention in '92, the band will be involved throughout the day, each running his own activity (incidentally, JJ will be running another karate session, so anyone wanting to participate, don't forget to wear or pack appropriate clothing - those drainpipe jeans and sling-backs may restrict your movement a little!). JE has also asked that anyone wanting to be included on a poster he'll be putting together to mark the occasion should bring a passport size photograph! The band will play in the evening and the finishing time should give people not staying in London sufficient time to catch trains etc. The price per person is £30 and includes a burger type meal in the late afternoon to sustain you through

the remainder of the day (don't forget when booking to let me know if you're of a vegetarian or carnivorous persuasion so I can order appropriate provisions), plus a special t-shirt which will only be available to attendees on the day and not available afterwards.

Those of you who have already secured places with a deposit - thanks for being prompt with payment of the balance. There are still places left, but we must receive the full £30 **as soon as possible** (like, yesterday!) because we need to know exactly how many people will be attending so, among other things, I can order the correct number of shirts (there won't be a second print run on them, so leave it too late and you may miss out).

All being well, it should be a great day, and as the band may not schedule any further UK dates for 1993 it could help to fend off those withdrawal symptoms - hope to see you all there.



Ever felt outdone? Paul and Keith compare artwork.

JJB DONS HIS PRODUCER'S HAT

During July, JJ headed off to Greece to produce an album for a Greek band called 'Magic de Spell'. This will be released on Warner Bros. in Greece, and I hope to include an update on the project in *Strangled* 40.



Photo: Dave Lingley

Kilburn National '92

ANOTHER OPPORTUNITY TO VIBRATE

John tells me that a couple of Vibrators re-releases are on the cards in the very near future. CBS plan to put out the album V2, while Anagram will be releasing Guilty and Alaska 127. This will be the first time that the albums have been available in CD format. John has also compiled his personal discography which has duly been entered onto our trusty (ha!) SIS database and copies will be available for perusal to all subscribers who would like one in order to discover exactly how much searching is required for you to complete your collections - Please mark your SAE's 'JE discography' (do I win the prize for stating the bleedin' obvious?!!)

Photo: Jon Hobley



EPIC B-SIDES ALBUM

Well, all your feverish requests have finally paid off. Neil Martin at Epic tells me that this album is set for certain release this by the end of the year (and probably sooner than that). Although no release date has yet been scheduled, Neil has said that Epic will definitely be financing a postcard mail-out, so if details are fixed before *Strangled 40* is out towards the end of the year, news will be winging its way to your doors.

Saturday Night Sunday Morning - "Bloody SIS Bleeding Bloody!*&!@!"

And while we're on the subject of postcards... Wherever and whenever possible we try to keep you informed of forthcoming releases -

it's obviously in everyone's interests for us to do so as it keeps you happy by enabling you to get your mitts on new product as soon as possible, keeps me happy because I don't receive any 'SIS are a bunch of shits' letters and also increases first week sales.

However it has always been the case that SIS can only afford to do this if the mail out is financed by the record company in question. For various reasons, including

the release date being set pretty much at the eleventh hour for 'Saturday Night, Sunday Morning' (the Ally Pally album and video) this didn't happen (if a date changes several times it is pointless for a record company to pass on false information as this would only cause you more frustration and inconvenience) and y'all heard the news via the Media - what can I say except sorry to everyone who would have preferred it to have come from us and I'll continue to badger the various record companies whenever a new release is on the cards (so you can stop enclosing razor blades in your letters to us!)

LOVE THOSE SANDALS!

Warm and wonderful congratulations to our own Sil Wilcox and Fiona who recently steered into wedded bliss territory (but Fiona, are you *sure* you can bear a lifetime under the same roof as these legs?!)



At last it can be revealed what a centurion really wears under his frock! - Sil gets saucy at the T & C.

Photo: Sally Buckingham

DOCUMENTARY SAGA - A CONCLUSION (well... almost)

Confucius say, he or she who sits patiently waiting for Radio station to make a decision will get very numb bum. No, the bods at the Beeb have still not met to discuss future programming and just as the meeting date was about to be set the head of programming resigned, putting things back yet again regarding the fate of Dave Mason's 'Rock 'n' Roll According To The Meninblack - 18 Years Of The Stranglers' documentary detailed in *Strangled 38*. HOWEVER!! This *doesn't* mean that subscribers will be deprived of hearing the doc. until everyone gets their act together. Far from it in fact. The programme as it will (hopefully) go out on radio is one hour long, that hour including musical breaks of tracks that you all know inside out already (they're included for radio to show Joe & Josephine Public who haven't discovered the MIB what they're missing).

Dave Mason has put together a full, unedited version exclusively for SIS subscribers, featuring the full 90 minutes' worth of conversations that he had with all the band (including Hugh) and associates, so y'all get to

hear everything that won't be going out on air. Interested? The cassette is £11.50 (UK), £12.50 (Eur) and £13.50 (WW) and will be available in September, but as around 400 of you wrote in for details, Dave would appreciate orders ASAP so he can decide how many copies to run.

Important Note: I'll be forwarding all your orders on to Dave, but as this isn't an SIS merchandise item, **please make cheques payable to Dave Mason Productions** and address your envelopes to Dave c/o SIS. (Also, all those of you who wrote in for info. and sent SAEs when *Strangled 38* went out, don't forget to include those discount sheets).

Photo: Paul Edwards



Brighton Dome, February 16th 1993

THE MENINBLACK SOUNDS Front Cover Shot - The Stranglers 1977

Ian Dickson, the rock music photographer, has a travelling exhibition "HIT THE ROAD, JACK!" currently on tour in Europe and amongst the large body of work is this famous SOUNDS cover shot of the Stranglers from 1977, entitled THE MENINBLACK.

He contacted me in the spring regarding the photo (right) as he thought *Strangled* subscribers (that's you, that is!) might be interested. I asked him for a little background info. on the shot....

"The photograph in question, which appeared on the front cover of SOUNDS, was taken in a waste ground area near the Stranglers' old offices in Wandsworth. Around this time, in 1977, SOUNDS ran a series of picture stories, of which this was one. On the day, Chas de Whalley (the writer) and I, met up with the band at the office, discussed what we were going to do and then set about it. That's Chas, underneath the sheepskin coat, being carted off by the band in a kidnap scenario. Little did he know that the boys had decided to have a little fun with him! They tied him securely to a pole, stripped him and set a fire at his feet (not a BIG one, but enough to cause him some concern!). In the meantime, the roadcrew had been dressed up as the police and a dramatic rescue was staged. It was all very silly, as you can well imagine, but it worked well and was the best of the picture-sequence stories I did. Unfortunately, I only have the cover shot pictures left from that session - I



believe the negs went to the printers so they could assemble the montage and I never got them back. However, I'm sure a copy of the paper could be found and you could reproduce the story, or part of it, in Strangled."

Ian is making this original photograph available to members of SIS at the special price of £95 (plus £5 p&p) - normal exhibition price is £125. Each had-printed photograph is produced on "20 x 16" exhibition quality paper and the actual image size is 17" x 12".

To get your own print of this shot, send cheque or postal order (not forgetting p&p and your name and address!) to: Ian Dickson, PO Box 2919, London NW3 4BZ, and please allow 28 days for delivery, though in most cases you should receive your order sooner than this. (Please note, this isn't SIS merchandise, so no orders to us please - thanx).

Virgin on A Radio Revolution?

Couldn't let this issue pass without an acknowledgement towards Virgin Radio who have certainly rattled Radio One's cage of complacency as the Beeb realise that they've got a bit of healthy competition on their hands - It's refreshing to listen to a station that's unshackled by the stultifying dictates of The Playlist (and they've been playing Stranglers tracks to death, so it seems we do have some friends out there after all!)



Tell me what you've got to look so pleased about?

J.E. FILM SOUNDTRACK

An interesting piece of news concerning our Mr. Ellis - John has written and produced the soundtrack for a short experimental film entitled 'Pig Of Hearts' which was previewed by the Arts Council in July. Directed by George Saxon, the film could well be going out on Channel 4 (although the date has not been scheduled at time of going to press). Keep an eye on your TV listings mags.

Things Yet To Come.....

There may well be another video release to tempt you with when *Strangled 40* is out in November. I've just received some very interesting live footage shot in Rennes earlier this year from a French production company. The programme runs for 30 minutes, so if I can gather some other good material to make it up to a reasonable length, it's yours for the ordering!

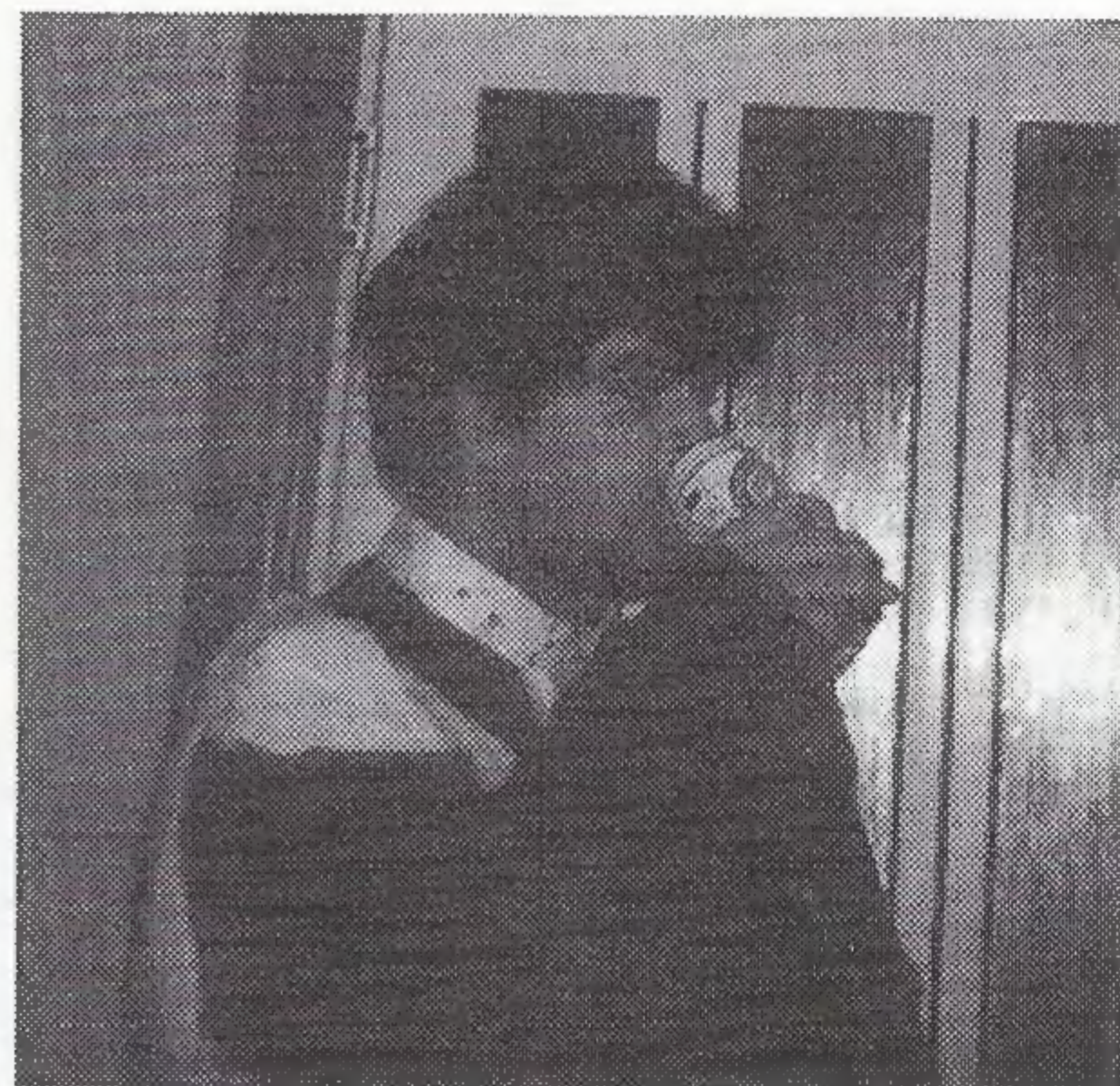
DEAD RINGERS

HA HARR!!

It's big, it's bad and it's back! Yes, Dead Ringers returns from the grave. Send in your own 'separated at birth' photies to me and I'll pick the most uncanny for the next few issues.

To start us off Linda McDonald sent this picture of her husband at a Vicars and Tarts Party.

Sally B.



Some of you will have bought the record. A few of you will have been to the Wembley gig. I bet none of you went to the Carol Aid concert at the Heaven club in London on 19 December 1985!

This was the latest of the 'aid' ventures, and brought a motley crew of celebrities out of the woodwork, including Chris de Burgh, Jim Diamond, The Flying Pickets, Anita Harris, Andy, Cliff Richard, B A Parkinson, Captain Sensible, Sandra Shaw, Sheryl White, Junior... and JJ Burnel.

JJ was invited to take part by the organisers, and took to the stage to sing Oh Come All Ye Faithful with a couple of Page Three girls, an unidentified (obviously made a big impression!) male and the lead singer of Tight Fit, who proceeded to sing the verses in the wrong order. He was oblivious of his faux pas, even when JJ increased his volume considerably to try to drown him out, and then, in a final attempt to shut him up and take control of the one shared microphone, stood in front of him. A terrified girl in the front row grabbed JJ by the cassock, screaming, 'I want to see him - the one from Tight Fit!'

The evening was filmed and shown on Christmas Day on the MTV station in America and the Mugh Music station in Canada. Proceeds went to the Carol Aid

ROUND ROUND GET AROUND...

Well, the band certainly covered some ground during their 5 week jaunt around Canada and the US (had to renew their plimsoles, ooh, three times at least!). The itinerary looked something like this...

June

9 Weds.	St. Catherines, Ontario	Hideaway
10 Thurs.	London, Ontario	Big Bob's
11 Fri.	Toronto, Ontario	Spectrum
12 Sat.	Kitchener, Ont.	Volcano
14 Mon.	Montreal, Quebec	Backstreets
15 Tues.	Burlington, Vermont	Metronome
16 Weds.	New York, N.Y.	The Grand
17 Thurs.	Philadelphia, Pa.	Chestnut Cabaret
18 Fri.	Boston, Mass.	Axis
19 Sat.	Asbury Park, N.J.	Fast Lane
21 Mon.	Washington D.C.	9:30 Club
23 Weds.	Detroit, Michigan	Royal Oak Theatre
24 Thurs.	Indianapolis, In.	Patio
25 Fri.	Chicago, Ill.	Metro
26 Sat.	Minneapolis, Min.	Rogue
27 Sun.	Winnipeg	The Alternative Cabaret
29 Tues.	Salt Lake City, Ut.	DV8

July

2 Fri.	Vancouver, B.C.	Town Pump
3 Sat.	Portland, Or.	Roseland Theatre
4 Sun.	Seattle, Wa.	Firehouse
6 Tues.	San Francisco	Slim's
7 Weds.	San Diego, Ca.	Chillers
8 Thurs.	San Juan Capistrano, Ca.	Coach House
9 Fri.	Redondo Beach, Ca.	Strand Theatre
10 Sta.	Ventura, Ca.	Ventura Theatre

The band played three Euro Festivals on their return from the U.S. -

Aug. 7th - Estivale Festivale, nr. Berne, Switzerland

Aug 13th - Spuugh, Vaals, nr., Maastricht, Holland

Aug 14th - Caracalla Festival, Vaart Zuid, 9881 Bellem, Nr. Alter, Belgium.

Details were sent to everyone who had sent us a Euro tour date SAE. If you want to receive details of dates, UK, Europe or worldwide, just send us an SAE marked with the territory you're interested in. These will be held on file and information forwarded at such a time as dates are scheduled.



St. Catherines, Canada

TRADE NETWORK

Thanks to everyone who sent in details for inclusion on our ever expanding list and what a talented lot you are (M. Shepherd - patronization a speciality!). Keep 'em coming. Thanks also to those who wrote in

with details of 'Stranglers friendly' record retailers in their localities and a special pat on the back (or wherever you wish to be patted) to everyone who did the rounds of their local record & magazine shops with a view to their stocking *Strangled*. All leads have been followed up.

thanks!

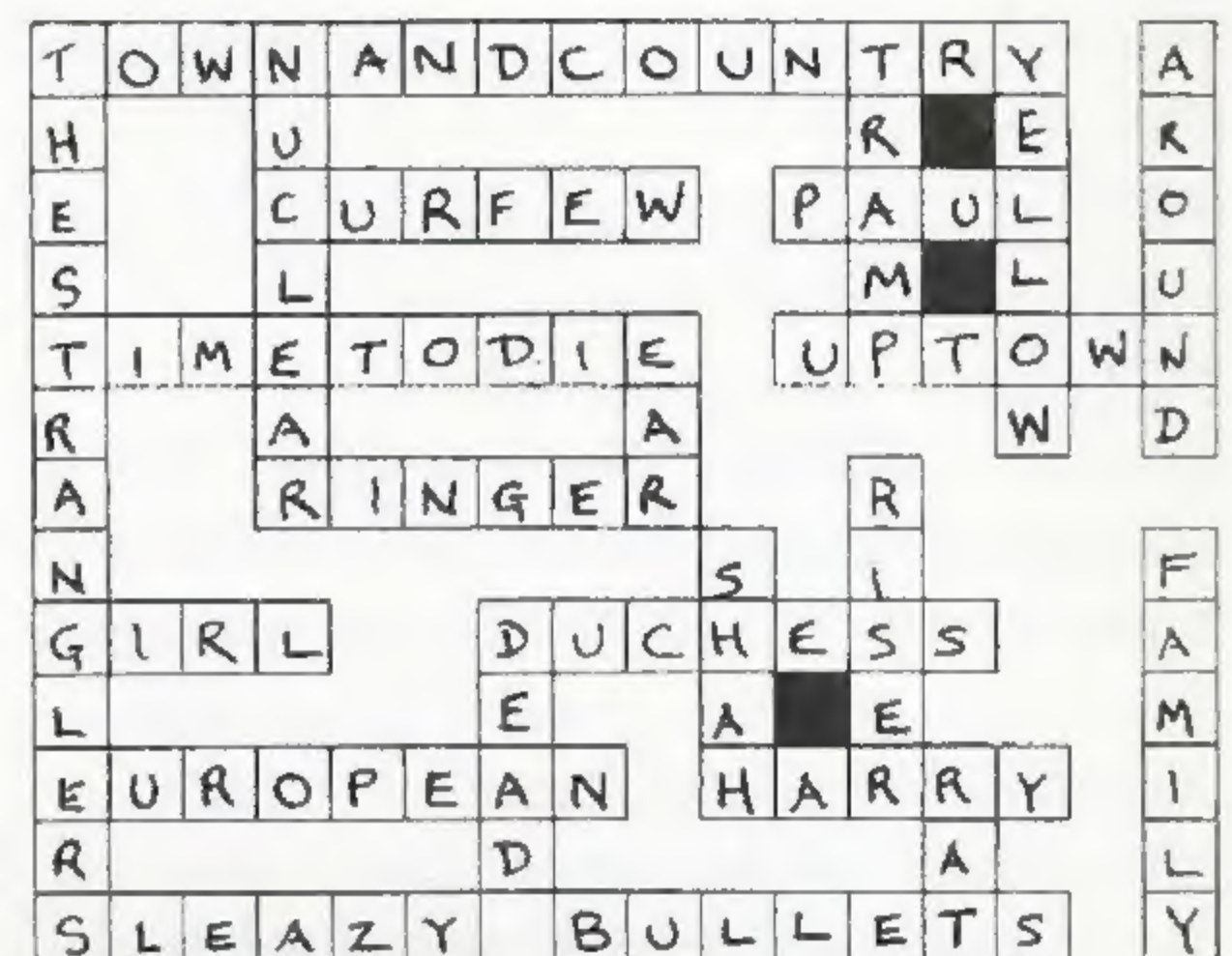
A personal I'll (OK, an enormous) thanks from me to Sally B. who was hauled away from probably 101 things she'd rather be doing to come in and tackle the SIS mail for 2 weeks in July when I was mugged by the dreaded chicken pox (I couldn't do the sensible thing and catch a mild dose in childhood like everyone else could I? Ho no!) Cheers Sally, the Um Bongos are on me at the pub this week!

Prize Draw Winner

The winner of our regular prize draw for speedy subscription renewal (this time for those whose subs. ran out with issue 38) was Martin Rutherford of Penicuik, Midlothian who should by now have awoken to the gentle splat of a long sleeved t-shirt dropping onto his doormat.

Solution to Dave's puzzle in '38

- Congratulations to Jayne Hemingway, Barnsley, S. Yorkshire, who wins a colour photo set and M.I.B. rugby shirt



Infinite apologies and 'well done' to Tim Ralph of Pulborough who was the winner of the logic puzzle in issue 37 and missed out a mention in the last *Strangled*.

Discographies Need Holidays Too

As the discography hasn't altered significantly (other than the 'Saturday Night..' release) since *Strangled* 38, we decided to give it a break for this issue in order to allow more room for the many other items that are fighting for space. It'll be back in *Strangled* 40 in November. There are however disturbing rumours of an infiltration by a pirate discography in this issue.

IN SYMPATHY

The band and SIS would like to express our deepest sympathies to the family and friends of Mark Eric Roberts, an Australian fan who tragically died of an overdose in January this year - the news was passed on to us by new subscriber David Quilter.

Our thoughts and very best wishes also go to subscribers Peter and Diane Armstrong who are currently having to cope after the sad loss of Diane's expected baby, Rosie.



Photo: Jon Hobley

MICROGROOVE

One item on JE's discography that (if you're quick) you won't need to scour the shops and record fairs for is Microgroove. John has a quantity of this 5 track 'mini-album' (vinyl), each one containing a signed and individually numbered postcard. The illustration for the postcard, along with the album

cover, were designed by Mr. E. himself. Anyone wishing to have a copy all for their very own should write to Furious Productions, c/o 16 Crouch Hill, London N4 4AU enclosing a cheque for £4.00 (and don't forget to enclose your name and address - sounds silly I know but you'd be amazed at how often it's left out and hiring the psychic to track you down is getting a little pricey!)

Colour Photo Set No. 2

I received many letters after the limited edition colour photo set was introduced to the merchandise sheet with Strangled 38 suggesting that we run a series of sets as there must be loads of other interesting pictures in the SIS files and archives that haven't been seen before. Well there certainly are, and accordingly we now have available the second 4 photo set in what I hope will become a series.

As before, it features 2 band Mkl pics and 2 band MkII - a still from the Duchess video with the band looking their angelic best, a mean n' moody shot taken from the band's last colour session with EMI and to bring Paul and John into the limelight we have an individual (close-up) live shot of each of them, taken by Theo of SIS Holland. I'm particularly impressed by these 2 pics. (and thanks to you Theo for allowing us to use them).

This set will be limited to 500, individually numbered and printed on slightly heavier weight paper (the same as the black and white photo set), mailed out in heavier weight card envelopes, and the price will be, as per Edition No. 1, £12 (UK) £14 (Europe) & (£16.00) WW. HOWEVER! we do still have some of the first set in stock, and anyone who still wants one of these can buy Sets I and II together at the special price of £20 (UK) £24 (Europe) and £28 (WW), saving yourselves £4.

'Strangers In The Night' - U.S. Imports

Strangers In The Night was released in the U.S. this summer and is more than a little different to its UK and European counterpart in that along with the UK track listing the album also contains the three UK b-sides 'So Uncool', 'Coffee Shop' and 'Vicious Circles' and features a white sleeve with the Psycho eyes in black, but



that's not all. The US record company had a limited number released in a red CD jewel case and 150 copies of this limited edition CD have been imported and are available from SIS now at £12 (UK), £13.00 (Europe) £15.00 (WW) each - Do you wanna (one)?

Dani CDs

Dani's album 'N Comme Never Again (which JJ spoke about in his article in *Strangled* 38) is now available from SIS on CD. Produced by JJ it includes a song by him which JJ tells me has a distinct Strangers flavour about it, and features JE and Dave as well as JJ on bass and backing vocals & Martin Neil on drums. The price is, as per the Polyphonic Size CD, £10.50 (UK) £11.50 (Europe) and £15 (WW)

Bravado Merchandise

You'll have seen from the enclosure with this issue that at last Bravado have been able to let us know which shirts are available from the last UK tour (they couldn't give firm details until they were sure exactly how much stuff was going to be shipped over to the US for the tour there). Unfortunately there are no baseball caps or keyrings as these all did go to the States, but if any become available in the future I'll try and secure some to sell through SIS.

Going, Going, (Nearly) Gone...

We are now out of black sweatshirts featuring the grey Psycho eyes. There

are still some of the black short sleeved t-shirts left in this design, but like the sweatshirts, they'll be discontinued when stocks sell out. We also have very few of the white sweatshirts featuring the Adam & Eve woodcut design from the sleeve of 'Heaven Or Hell' (less than 8 in size XL and 2 in L!)

Polyphonic Size

There will now be no further pressings of Polyphonic Size's 'The Prime Story', so when our current stock sells out, that's all folks. A Strangers-associated release in no small way, 11 of the 19 tracks were produced by JJ, and musicians featured on the album include Dave, JE, Manny Elias, Alex Gifford & Jason Cooper.

Over To You...!

In order to provide the merchandise items that you would like, I'd like to do a quick survey to ascertain how subscribers feel about our current range and what particular items you'd like to see on our order forms. This is for review purposes only, and I therefore won't be able to enter into in-depth correspondence on the subject, but a brief response to the following would be of invaluable help to me and will be held on file so that I can gauge which items would be a good bet to produce (obviously, if only one or two of you decide that you can't live without a nasal hair remover emblazoned with the Meninblack logo you can assume that I probably wouldn't go with the idea, so please try and think 'practical'!) - a) Which, in your opinion, are the three 'best' items available on the current merchandise sheet?, and b) which three items would you like to see introduced? As these aren't letters requiring answers, please enter the details on a separate sheet if sending with other correspondence/orders. Thank you from the heart of our bottoms.

A State of Mind

A Tour in the Life of Paul Roberts

Intro by Sally Buckingham.

"Illustrations" by Paul Roberts

Hi Marian

As I let myself into the office one morning (during Marian's recent spell of the pox, - chicken, that is) my eyes fell upon a very odd looking parcel on the floor. I opened it up, and found about 16 colour photos of five vaguely familiar musicians, a roll of scribbled-upon notepaper, four undeveloped films and a note from the sender, John Buchanan "I've just arrived back from America and I've been asked by Paul to pass on some film & a few notes". Aha! I thought, Paul's article from the States! It looked fairly straightforward, so I offered to edit and re-shape the thing for the magazine - Ha! Stupidity strikes again!

They arrived in Canada on 6th June after drinking the plane dry of all its mini-bottles of Tia Maria and such (JJ denies any involvement). In fact, the hostesses got so tired of refilling the band's speedily-emptying glasses that they ended up leaving the bottles with them and retiring to the "staff room" to soothe their now numerous blisters.

Paul swears blind that by the time they landed, they staggered down the steps and into the Customs area, but by that time they'd all got so fishfaced that they probably flapped their arms and flew off the plane.

Anyway, I'll let Paul himself continue the saga of "Five Go Mad in the Big Country".....

Sally B.

Mon 7th: Woke up in Canada, went to breakfast - 2 slices of raisin bread, and a muffin - WELCOME TO NORTH AMERICA!!

From then on I knew what I was up for. An interview for a big Canadian paper in which we subjected the journalist to the terrifying ordeal of the diddies roundabout! Yes, trapped and centrifuged - the only thing to do with a journalist! (I can think of much worse actually).

Sat by our pool and basked in the sun. Very hard day. Keith and I visit the amazing Niagara Falls. Must be seen! But they'll be nice when they're finished! (do what? - Sal)



Niagara Falls

Tues 8th: Production rehearsals, and I can't get over the size of it all (please!), the ice-cream parlours, the chicken wing bars etc, the whole thing. The streets that look like something on *The Brady Bunch* or *Nightmare on Elm Street*.

JJ orders a small portion of chicken wings for a snack..... 30, yes thirty fucking wings!!

Wed 9th: St. Catharines, Ontario - Hideaway

The first show has arrived! Sold out! Good start, the show went down very well and the venue sold out of beer! Then we get invited to this bloke's Italian restaurant. He proceeds to cook pizza (gigantic) and chicken wings. (Now, apparently, this part of the world is famous for wing breeding, mmm.....?) Only in..... anyway, the guy takes loads of pix, we eat his food then, after we've left, a stranger stole this guy's camera. He thinks it's us, so he leaves a note on Mal's (tour manager) truck "please keep the camera, it's worth \$200 but give me the film!!" But we convinced him eventually.

Thurs 10th: London, Ontario - Big Bobs

Another morning at the pool, mmm, then to try some donuts! The previous evening we'd had a Chinese meal (gigantic) and I'd planned a donut but the store closed (aahhh!). Go to London (Canada) mid-aft and stayed in the old armoury which was very interesting - a kind of museum in a hotel or vice-versa. Successful show... next!

Fri 11th: Toronto - Spectrum

Wake up 1.30pm! Ints, soundcheck, food - great gig, wildest audience yet. No sleep. Great city.

Big show, sold out, successful, wonderful city, Big sleep

Tues 15th: Burlington, Vermont - Metronome

Leave Montreal 12.00, arrive Vermont 4.30. After getting out and stepping into a diner, I suddenly realise we are playing upstairs! It was a pool bar with a stage! Unreal. Blues Bros here we come. Tom, our driver, beginning to resemble Joan Collins!



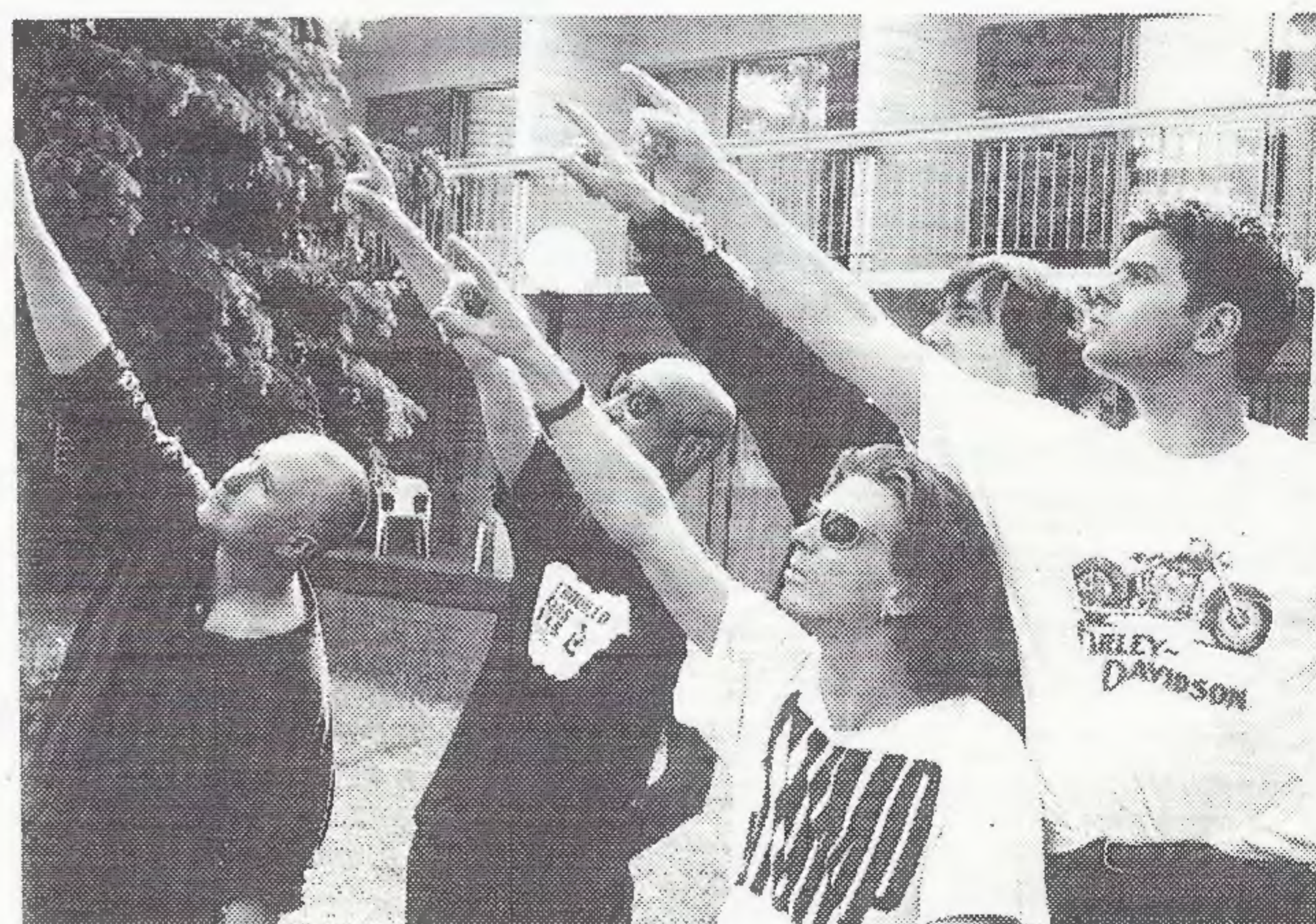
Photo: Paul Roberts

Strange gig but very good, then back to the diner for take away and onto the o/nighter to the Big Apple! Stay tuned!

Wed 16th: The Slug slips on..... (he means the tour bus actually - Sal). I woke up on a massive road in New York and it was amazing. I never knew what to expect anywhere I've been so far but New York, Fuck me, it is huge (gigantic) and in fact a very lyrical place. A total hotchpotch of architecture, people, food, styles, shapes. Ended up doing a radio show with a deep and meaningless DJ who was more like a pseudo psychoanalyst! Show went well but for the first time in 18 years we had severe equipment probs causing that old chestnut the 'acapella' version of 'Strange Little Girl'. Anyway, we were cussing but the audience loved it! After the gig I sniffed about on Broadway & checked out a couple of serious bars! Slime on!

Thurs 17th: Philadelphia - Chestnut Cabaret

Drove down to Philly (me & JJ lose our way and ask directions - an Englishman - quite unbelievable!) via two stops, one for lunch (gigantic) and one to see a guy called Dick Hard. Yes! A kind of plugger (ooohhh!). It is getting hotter and more humid every day. Very good gig, small venue - but very nice people. Back in the bus for the o/nighter to Boston. Davy Phee (prod. manager) beginning to resemble Raquel Welch!



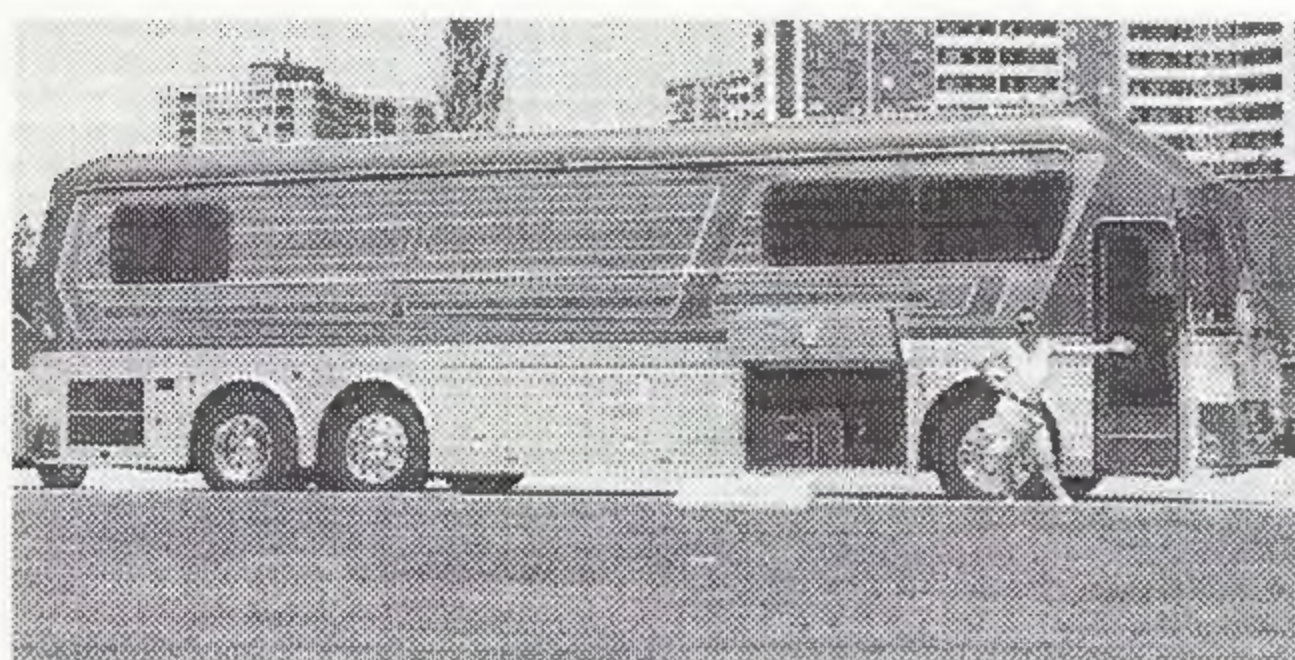
St.Catharines, Canada.

Photo: Paul Roberts



Fri 18th: Boston – Axis Club

Arrive directly next door to Boston Red Sox Stadium (gigantic) which is opposite the venue. Great place. The club 'Axis' is in a street of many different clubs which all exist within



Sil & the Slug

sort of warehouse-type buildings. One of J.E.'s favourite guitarists is on the same time as us next door. Unlucky, John! Great show. Boston is actually the first town that the Stranglers ever played in! Great audience. Back on the bus! for the o/nighter to New Jersey!

Sat 19th: Slide on Slug!! Ashbury Park, New Jersey – Fast lane

Arrive Ashbury Park Hotel. Midday, very hot, bus sleep is not good sleep... big sleep until 4.30 – soundcheck. Well, this

venue was almost falling down. No air conditioning, and in a town obviously forgotten about. Desolate seaside/suicide town, not for the squeamish. On one public phone you could get crack, hookers or guns! The ocean was 20 metres from the hotel. Great gig – though a bit of abuse for me. In Ashbury Park, some girl grabbed J.E.'s mike just before "I.F.L.A.W." and says: "How can you call yourselves the Stranglers without H.C.? etc. Where is he?" So I say "On tour with Big Country dear. Go and buy yourself a ticket, I hear it's a good show!" Then this fuckin' great tattooed great monster says "I'm English, this ain't the m'fuckin' Stranglers!" "So much for brains and loyalty" I said, "you didn't even know the line-up had changed. And if you're so English, can't you stop talking like an American" Because he'd made such a fuss out of being English pointing to a tattoo "Who gives a fuck where you're from, mate!" No sweat. Bed, tomorrow we drive to Washington D.C., the most violent city in USA for a day off. (Ashbury Park – first Stranglers gig performed in shorts!)

Sun 20th: Sunlight here in Ashbury Park does nothing to enhance this



The Strand, Redondo Beach, Ca.

soulless place, glad to be going. Got to Washington at 6.00. Eat, big sleep!! We hit the most violent city in the USA on GAY PRIDE DAY, the day you tell ma & pa 'hey, I'm gay'!! And I always thought it was more fun in the closet!!

Mon 21st: Washington, D.C. – 9:30 Club

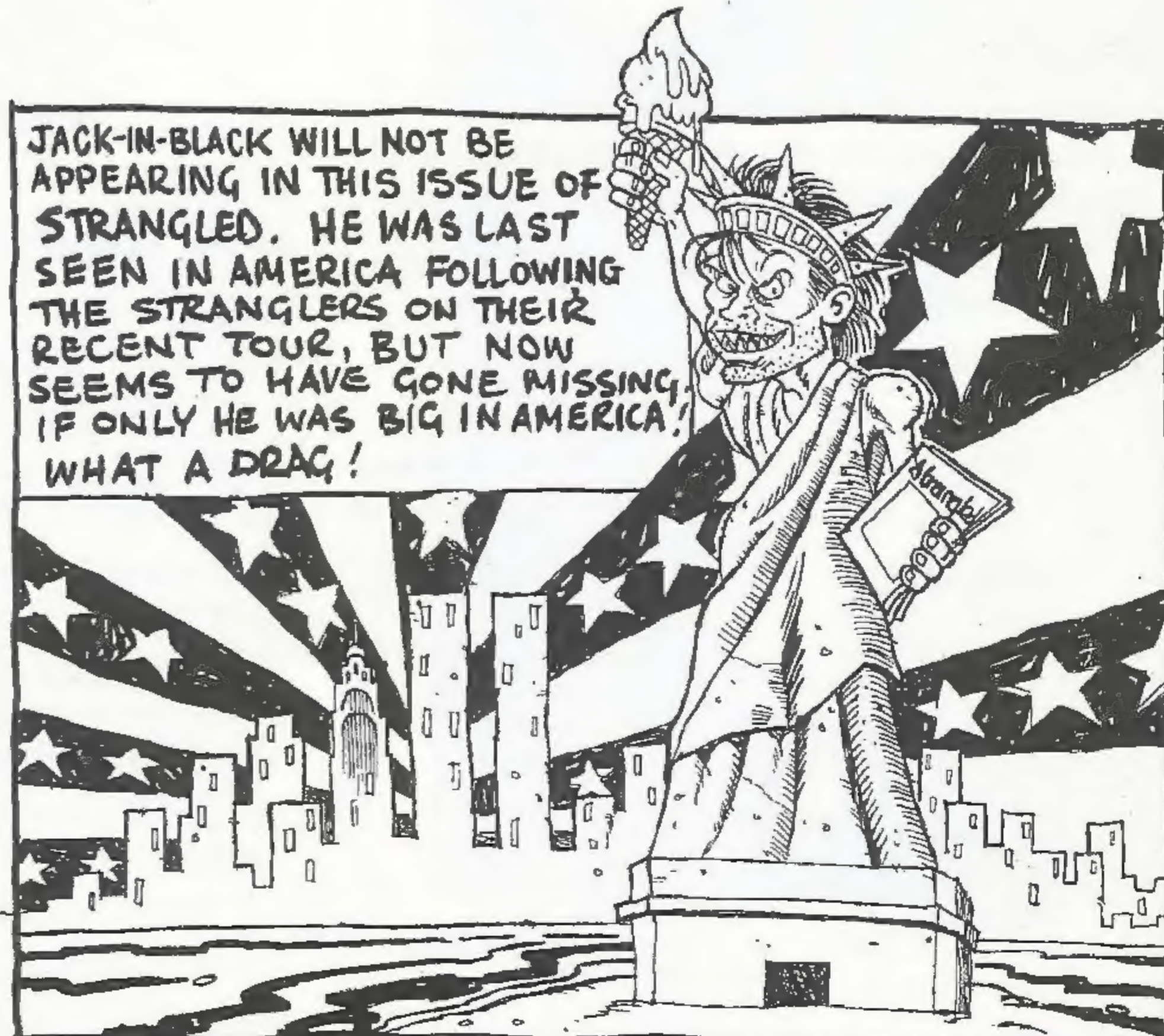
Well, not much happening today except – WOW! DINNER? AT THE HARD ROCK CAFE!! Ugh! But, I saw a living legend; a kid with a drum kit made from buckets etc. and a shopping trolley, gigging alone – and a fantastic player! John Ellis succumbs to the temptation of "Jurassic Park" he wants to see it before anyone else. Whilst I wait – but I can't wait much longer. Great gig. Davy Phee is certainly looking more like Raquel Welch than ever!



The Brown Slug slithers on.... next stop Detroit!

C-U-SOON Paul X

Well, I don't know about you – but I feel like a better person now (just kidding). Many thanks to Paul, but also to John Buchanan for his own diary which, unfortunately we don't have the room to print – but we still love you anyway. Gigantic! Sal.



ALBUM REVIEW - 'WIRED' by Hugh Cornwell

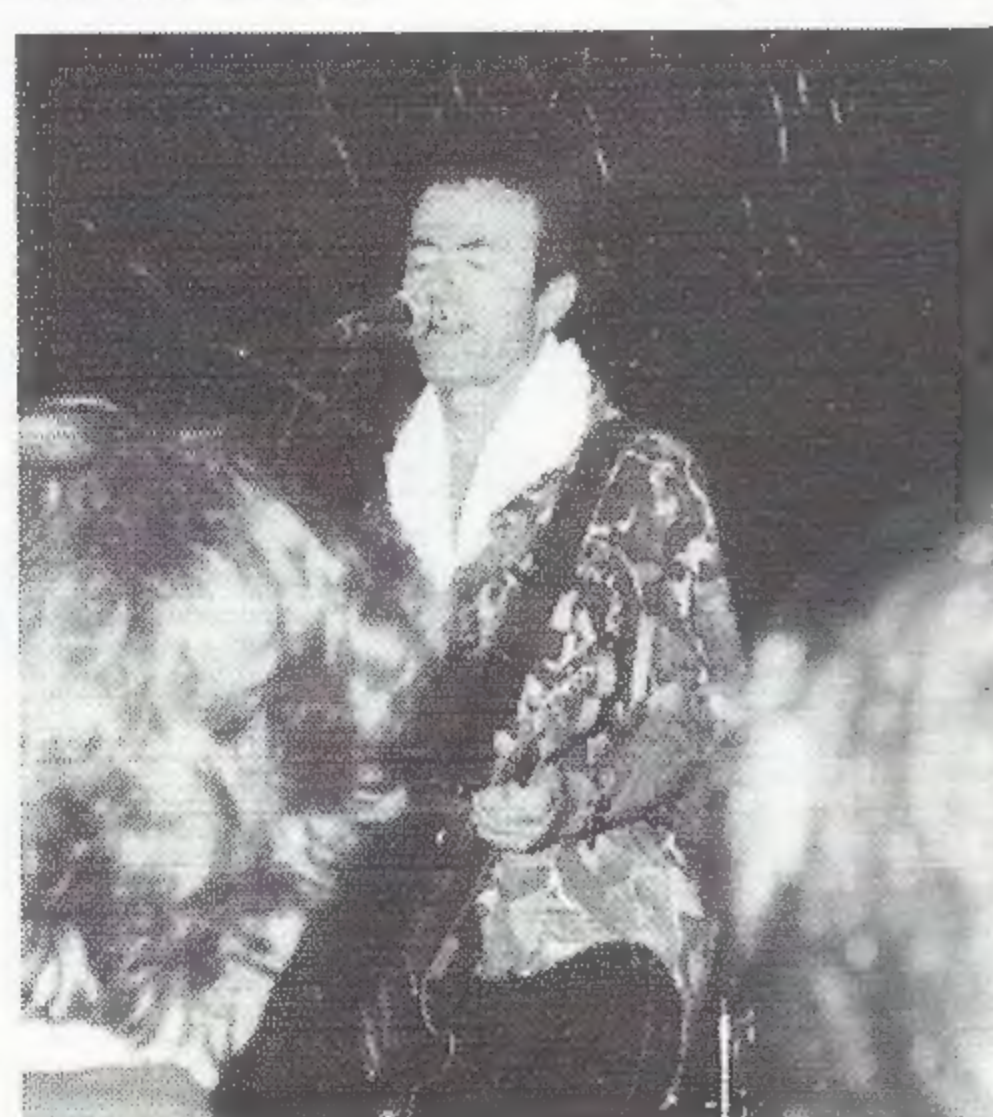
Since Hugh's departure from the ranks of the band in August 1990, he seems to have been striving for his musical direction. Initially, he surprised Stranglers fans by forming an acoustic trio with West Country (& Western) songwriter Roger Cook and a young performer Andy West. Having performed about two dozen gigs, released one single and an album (with some electric backing), this whole project was shelved.

Hugh went quiet for 9 months and then bounced back supporting Big Country earlier this year. His band included Robert Williams (who had worked with Hugh last 14 years ago!) and some session musicians from America and the West Country. Live he surprises everybody! He had changed his musical direction from the acoustic 'CCW' to a more rocking, funky style.

When his album 'Wired' was released in late June, the question was whether the 'live' performance could be transferred onto vinyl (sorry, CD!). Without exception, each track retained its live energy, and in some cases were improved.

The album's opener 'Hot Cat on a Tin Roof' is a rocking track and has a lovely sub 'European Female' keyboard line running through it. One slightly negative observation is that the rhyming vocals are a bit strained ('now' and 'plough', 'tin roof' and 'need proof'!).

'Make It With You' is next up and has some thinly disguised sexual innuendo. Musically, the guitar solo in the middle of the track fits perfectly. 'My Kind of Loving' follows and is reminiscent of a cross between 'Wolf' and the 'CCW' LP. Originally this song was going to be the first single taken from the LP. Hugh's vocals make this track!



Subteranea, 30 June 1993.

The next track is a strange choice! A reworking of the track 'Wasted Tears', which appeared on the 'CCW' LP, which Hugh wasn't happy with. This version has more energy and, lyrically, its message is very strong: injustice, human suffering, etc. Life shows no mercy! The next track is the radio-friendly ballad 'The Story of He & She', with its Spandau Ballet guitar riff. Commercially, this is the most accessible track on the album, but has a personal message to it. Hugh has a soft underbelly! If life (and the charts) were fair, this would be a massive hit!

The next track is the abstract 'Ain't it Strange?' Hugh describes this track as 'a muse'. It's dominated by a 'Milton Mezzro-esque lyric-line (check 'La Folie'). The music is very basic, keyboards and synthesised drums with a bit of guitar. Not too much, just enough! This track is perfection.

'Stop' and 'Mr. Insignificant' are two similar tracks, both quite funky. 'Stop' is an observation of human's greed, hate, selfishness and racist attitudes and, basically, its message is clear:

Stop! 'Mr. Insignificant' is a more direct and vitriolic attack on a particularly despicable animal: greedy money men. This track has a nice driving bass-line and a nice bit of brass (ex-Stranglers sax-man Alex Gifford provides bass duties on most of this album).

'Turn Your Body Down' concerns itself with overtly sexual body language and has a singalong chorus. Chris Goulstone provides some nice metalesque guitar.

The next track is the album's classic: 'Love In Your Eyes'. Anybody searching for that 'Stranglers' feel, circa 'Dreamtime' will love this track. It's



Cambridge Corn Exchange, 28 May 1993.

got a very laid back mellowed out feel to it, topped off with a harmonica solo. Hugh describes it as a 'personal love song'. Its lyrics describe being swept along by love.

The closing track on the album is 'First Bus to Babylon', which is again in a laid back style. The lyrics can be interpreted in several different ways. Predominantly man's search for peace and solace in life. It sounds as though Hugh has found his....

All in all, following the hit or miss 'CCW' album, this release is far more impressive and finds Hugh utilising his songwriting and vocal talents we've all come to know and love. I wish Hugh well with this project and I hope that the potential of this release is realised.

As Stranglers fans, we should love them all Peaches, Mayan Skies, Grand Canyon and First Bus to Babylon. To write off Hugh because he's left the band would be short-sighted and stubborn! Broaden your horizons or stagnate! The choice is yours!

The Man They Love To Hate
- July 1993

Loads thanks to Andrew McBurnie of Stafford for sending us this photocopy of a lyric sheet from an unofficial cassette he recently discovered in a friend's collection - It had been given to him around 7 years ago by someone who had been living in Saudi Arabia and certainly gave us a snigger or three.

Don't forget kids - keep plenty of suntan lotion in that valueous...



NO MORE HEROES

What ever happend to you
He got an eyestic
The man is used bound
What ever happend to you
Hero blind man
To create your mirrow
And sensual pencil
What ever happen to)
your heroes) 2x

*What ever happen to
All of the heroes
All of the sex heroes
They watch the roman
What ever happend to)
your heroes) 2x
No more heroes anymore
No more heroes anymore
(Repeat *)

(GET A) GRIP (ON YOURSELF)

Didn't have the money
run to buy
Been round and see the
lecture seek anyhow
Pick them borrow
sometimes I admit and I
even stole
The worse crime that ever
did was playing rock n
roll

*But the money is not good
Just get a grip on
yourself
Suffering confiction on
a true exaggeration side
The iron harry's pretty
I think I go outside
Committed for insanity
claim against the soul
The worse crime that ever
did was playing rock n
roll
(Repeat *)

PEACHES

Strolling alone mind on
my own, peaches
But that goes upon and
have
She's got me going) 2x
Up and down

*Walking on the peaches
Looking at the peaches
Well I got to know she
gotta
Of suntan lotion in that
valueous
Spread it all over my
peeling steam bath, that
feels really good

All he's got laughing at
the sun
Light me up
Why don't you come on
and light me up
(Repeat *)

Well I got another one
Just laying down on the
sound

I better go take a swim
And see if I cool down
a little bitch
I can see you with a
woman
We got a lot of things
on our mind
(Repeat *)

Well, you just take a
look at they are
Is she trying to get out
of that guitarist.
Liberation for women
that's what I preach
Preacher man
(Repeat *)

Oh I said they go to
celebrate
Looks like I'm gonna be
hang up of the whole
summer
Will what a bumper
I can take over up were
places to be
Like down in the street
or down in the zoo
Or even on me and I
never squier

GOLDEN BROWN

Golden brown attracts you
liek sun
Lays me down with my
mind she run
Thru out the right
No need to fight
Never from with golden
brown

Everytime just like the
last
Undership typed to the
Nash
To distant land takes
both my hands
Never from with golden
brown

Golden brown fine
attempt trash
Thru edges she's headin'
west
From far away
State for a day
Never from with golden
brown

G: The album is upbeat and very optimistic, yet when you wrote the songs you were at a low ebb. You had been dumped by Epic and had a few personal problems.

I: I wasn't too happy when I wrote 'Permanent Damage', the album for Epic and I was even unhappier when I made 'Truth and Beauty'.

G: 'Permanent Damage' was lyrically dark and pessimistic.

I: But I thought that I couldn't make another dark record. I slipped into that thing when you feel a bit depressed you listen to a record that you really like, and it does make you feel better. So the first song that I wrote was 'That's what I believe' and I went 'I like that, it's nice'. So I thought that I'd write an album like that.

G: Several reviewers have pointed out a 60's influence to the album.

I: You know, I really try hard not to be like that, but I always get the 60's thing in the press. I like a lot of music from the 60's, but I also like a lot of contemporary music. I'm not nostalgic for the period because I was only a nipper at the time. They just basically try and stick anything on you which they think fits, they try and pigeon hole you. I just pick up my guitar, make my sound and do my own thing.

G: Tell me about your time at Epic. Did you come into contact with other bands on the label?

I: I didn't come into contact with anybody! There was only Muff Winwood, who was the guy who signed me, who was really interested in what I was doing. Most people didn't even know who I was at Epic. I know more people from CBS now than I did while I was with them! It was weird going to Epic and I don't actually know why I did it.

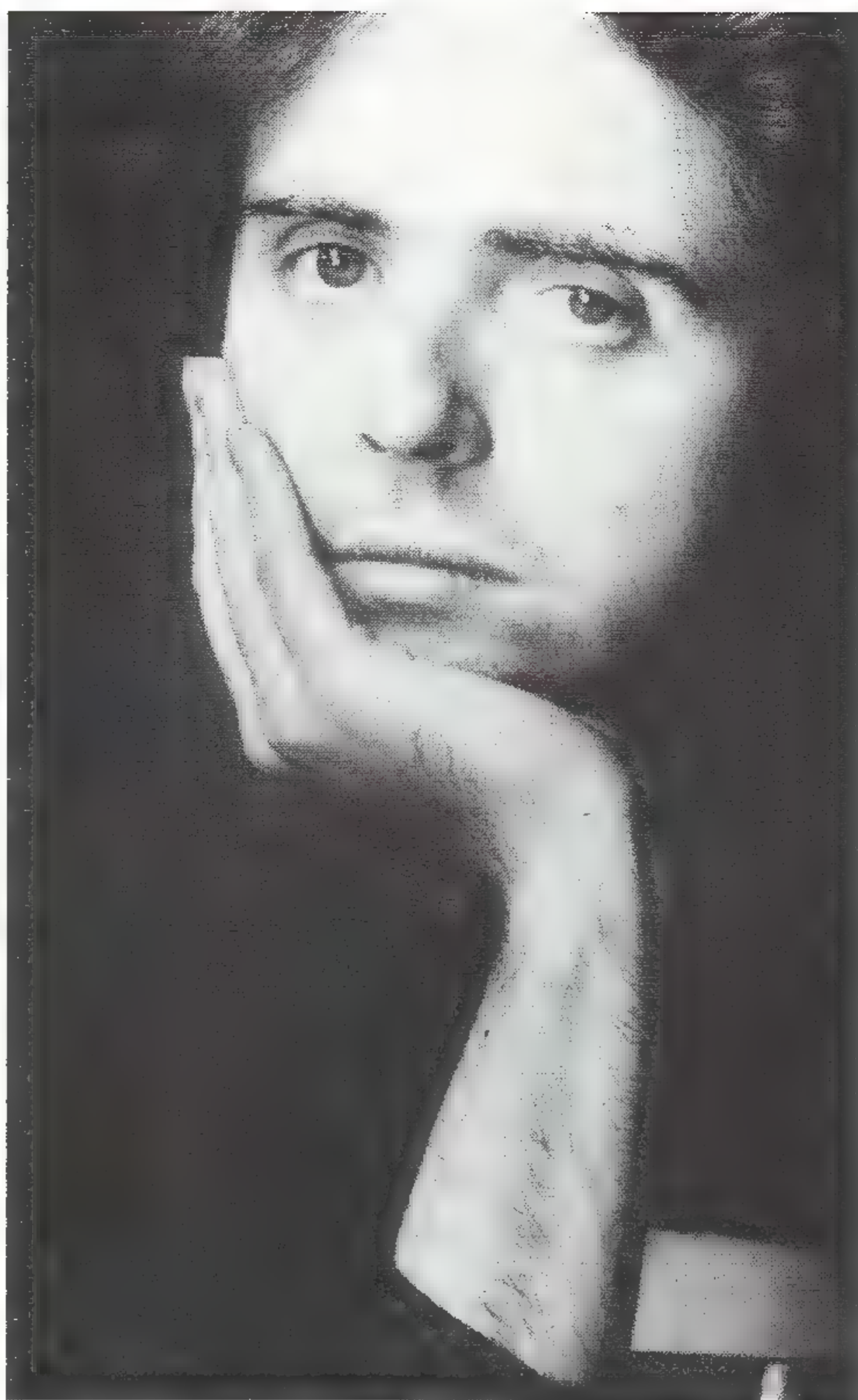
G: The band had split when you did 'Permanent Damage' for Epic. Why wasn't the album your first solo album?

I: Well, he (Muff Winwood) wanted me to carry on with the name because of the fan base. Also the album came out in 1990 which was the year of 'baggy' where if you didn't come from Manchester no one was interested.

G: Is it right you nearly became a Strangler? According to Marian at SIS you were at one point mentioned as a contender to replace Hugh.

I: Well, what happened was... (laughs)... I knew that someone would ask me about this one day. We were on the same label and I don't think Epic were too keen on keeping The Stranglers when Hugh split. They were also not too happy with The Icicle Works commercial performance. So some whizz kid said 'Ian's really good, why don't you put him into The Stranglers?' It was like you can knock two artists into one and maybe get one good one.

Photo: Andrew Catlin



IAN McNABB

Interviewed by Gary Logan

Part 2

Continued from Strangled 38

G: I'm sure that the group would have benefited from having you in it.

I: Well, thanks for saying so... At the time I was at a pretty low ebb and I've always liked The Stranglers a lot. But I've never been a good collaborator with anybody. I always tend to have to hog it, and can't work any other way. The funny thing is I went downstairs into the studio and wrote about 4 songs with The Stranglers in mind. They were really good, but not me. I don't know if the songs were any better than the songs they eventually came up with.

G: JJ is evidently a great admirer of your work.

I: At the Brixton gig, he was great, really friendly. He said to me that he thought 'Permanent Damage' was the best album that he'd heard for the past 5 years and I thought it's not the best one I've heard but cheers anyway.

G: Well, at least he didn't hit you which is always a good sign.

I: I mean, I was scared of him....

G: Because of his reputation?

I: Yeah, but I've always loved that about them. I loved the way they went on Cheggers Plays Pop and did 'Nice In Nice' and looked as if they would molest the children. I've always loved that about them, that you can do beautiful, silly pop songs like 'Strange

Little Girl' but still look so menacing.

G: Did you ever see them live?

I: I last caught them in 1985, with the brass section and I didn't think that much to it. It just didn't seem like the group. But I still thought that there was some great stuff on 'Dreamtime'. 'Always The Sun' is a wonderful song.

G: The Stranglers got lumped in with the punk bands at the start but they could always write good songs. In the same way The Icicle Works were lumped in with the 'wimp rock' groups of 1984.

I: It's hard to believe we were stuck in there with the Lotus Eaters, China Crisis and The Bluebells.

G: None of which are around now.

I: Well, you said it. It's ultimately about talent. If you have any talent and some grit and determination you stay the course. I know lots of people who have dropped out because they couldn't hack it. You get a lot of belly kicks in the business.

G: You mentioned the support gig at Brixton Academy in July 1991. I was disappointed that you didn't have the full band backing you.

I: It just wasn't possible. I'd been playing solo gigs because I couldn't afford a band. I was at a really low ebb and things had got really bad. I couldn't afford to rehearse a band. At first, I thought Christ, what the hell am I going to play for the Stranglers' audience. The gig went over alright though.

G: You are headlining yourself now and things are changing for the better.

I: What's basically happening with me now is that I'm getting across to a few new people who didn't like The Icicle Works. But the most significant thing that happened is that fans which I seemed to lose for two years suddenly came back. There were loads of people turned away from January's Grand gig, but it's not long ago I was doing Camden Underground and there were about 30 people there.

G: But that could be because your activities weren't so well publicised before. It's like, 'These Are The Days', your second solo single, I didn't even know it had been released.

I: Oh, tell me about it! I did 'Great Dreams of Heaven' and it did kind of OK, then I did 'These Are The Days' which I thought was great and very commercial and radio. But it didn't get played, didn't even get reviewed. I did the Duchess of York in Leeds during the 'Great Dreams' jaunt and there were 350 people in there. When we put out 'These Are The Days' and toured Leeds we sold about 10 tickets so had to pull the gig. So I was going "What the fuck's going on here?". It was very weird and I don't know why this happened.

G: What about your future plans?

I: I've got more than an album's worth

of material. But I've got to be really careful this time. I can't do my usual thing of banging out an album a year and throwing caution to the wind. I don't want to go out and do an album which all those who bought 'Truth and Beauty' think is crap. I want people to like everything I do.

G: And chart success as a form of recognition?

I: Well, you know, I'm quite happy. I've always said that as long as I sell enough records to make the next one and pay

the rent, I'm happy. My job is what I love doing which is marvellous. I'm not going to stop making music just because it's not the flavour of the month.

G: So you'll always be writing songs and performing even if it's just the pub down the road.

I: Yeah, and I've always said that, but people didn't believe me. Now they are starting to believe me. I just love listening to music and making music. I signed off the dole ten years ago and

here I am still making music and still rocking. Maybe people will now believe that I'm serious about it.

Gary Logan

Ian McNabb LP 'Truth and Beauty' available on This Way Up records Cat. 514 378-1.

Ian McNabb Fanzine 'McNabb Rag' available from:

Paul Warry, 102 Munster Avenue, Hounslow, Middx. TW4 5BJ.

INCUBUS/SUCCUBUS

— The Original Demons of the Semen

On TITS, Hugh introduces JJ as 'The Demon of the Semen' – well in occult or religious circles demons of this type are known as Incubi or Succubi (in the plural). Singularly they are Incubus (male) or Succubus (female), 'Succubus' being the title of a track that Paul told me he'd written some while back.

As their speciality is the seduction of human beings, the demons adopt an alluring human form, sometimes even that of a lover or spouse, to mate with mankind whilst he or she is asleep or dreaming. Upon seeing its form the victim is filled with an uncontrollable lust.

The Incubus was believed to have sexual relations with women in order to impregnate them with its seed which in turn would lead to the birth of baby demons.

This leads to the origin of its name for the word 'incubus' is germanic for 'nightmare' and is derived from the Latin word 'incubo' – 'to lie upon' or 'to sleep with'.

The Succubus was believed to visit men and collect their semen for the Incubus to use or even so that they themselves would bear fruit of man's loins.

It is widely beheld that the religiously controlled grip on the populus in Medieval Christian Europe which savagely repressed all sexuality fuelled belief in these demonic lovers. Indeed, it often became a convenient excuse for suspicious pregnancies.

In the 15th century, Bishop Silvanus defended himself successfully against the serious charge of seducing a pretty young nun by alleging that the carnal act had been perpetrated by an Incubus in his guise.

In the 17th century, a high ranking woman of nobility gave birth to a child during her husband's four-year absence. She managed to avert a scandal by proclaiming publicly that an Incubus in the form of her husband had violated her whilst she slept, dreaming of him. Also, it was not uncommon for unmar-

ried mothers and an extraordinarily large amount of nuns to cite Incubi as the cause of their pregnancies. Likewise a large number of males blamed Incubi to avoid any paternity obligation.

When a frequent visitor to a particular witch, Incubi is referred to as a Magistellus or even a familiar (not to be confused with the usual type of familiars, ie Feline, Rattus Norvegicus, Bats or Toads etc.).

Aquinas, in his 13th century 'De Trinitate', gives credence to the idea of bisexual demons who can be either Incubi or Succubi at a whim, dependent on the gender of its intended victim. He writes....

"Devils do indeed collect human semen, by means of which they are able to produce bodily effects, but this cannot be done without some local movement, therefore devils can transfer the semen which they have collected (in their rôles as Succubi, having lain with men) and inject it into the bodies of others."

The original and most infamous of Succubi is Lilith – a vampyristic Succubi whose name means 'Storm Goddess'. She is believed to have originated from the Canaanite 'Lilitu' who in the old testament is described as a female demon who disturbs men's rest at night by sexually harassing them. Lilith is not mentioned by name in the bible but is referred to in Isaiah c.34 v.14 thus: 'and the satyr shall cry to his fellow; the screech owl also shall rest there...' It is also thought that the phrase 'terror by night' mentioned in Psalm 91, v.5 also refers to Lilith, who is immensely feared, I might add, by the Hebrews.

In one medieval legend of Jewish origin, she is said to have been created from

filth, prior to the creation of Eve and was indeed Adam's first wife, even bearing him demonic children. After defying Adam's whims during sexual intercourse, she insisted that she be on top whilst copulating, she was exiled to the airy void, fleeing to the shores of the Red Sea, where, as the wife of the devil, she daily gave birth to over a hundred demons known as the Liliot or Lilim.

She also stands accused of being the one who encouraged the serpent to tempt Adam into tasting the forbidden fruit. Because of her evil tendencies Lilith is feared throughout religions, so much so that priesthood – the Ashipu – was set up to specialise in her exorcism.

So what of her now? It is said that she visits men on their deathbeds and tempts them to make love to her. Her back is kept hidden from them for it is supposedly made of a semi-matter much like that of rotting vegetables. It is only when the victim's time to die has arrived and he reaches out to take her does he discover the truth – that he has a demon in his hands and has taken that final step towards damnation.

Finally, then, a word of warning to all you Meninblack out there. It is widely held that if upon waking, traces of semen are found then the Succubus has struck. So next time you experience a particularly erotic dreamtime and you wake up shaking like a leaf think this – WAS IT ONLY A DREAM?

STUBBSINBLACK



'STY' Productions (Shepherd, Twomey & Yeomans) presents:

AN AFTERNOON WITH JET BLACK

July 4th, 1993 – the sort of infuriatingly hot day that you just know will later see us subjected to those wonderfully original 'phew, what a scorcher!' tabloid headlines accompanied by the inevitable 'cor, look, birds in bikinis on Brighton beach' (what do they expect them to wear – balaclavas & duffle coats?) and 'small child with ice cream plastered around its face in Hyde Park' photos. It's also American Independence Day, and what nicer way to spend it than passing an hour or several in the beautiful verdant surroundings of the West Country residence that is the domain of our own Jet Black, and discovering, among other things, why this particular Strangler has remained independent of America over the past couple of months.....

Marian: Since the word spread that you wouldn't be with the rest of the band on the tour of Canada & the US, I've received more than a few anxious letters from those worried that your absence signals your departure from the Strangers – for the sake of everyone's emotional health (and my writer's cramp) can you give us the full story and put fevered minds at rest once and for all?

JB: Well, it's quite a long story.... It starts when we played the Kilburn gig in Autumn '92. You remember that we had that backdrop with the face on it, which was, in fact, a sheet of plastic? During the last number, the lighting guy went berserk with the lights, as that was a part of the show, but unfortunately he'd set the lights too close to the plastic sheet and it began to smoulder under the heat of the lamps – of course, that was right behind me, and this smoke, which was basically cyanide gas, was sucked into my cooling fan which I had beside me, and straight into my lungs (Chris, Nik & myself are by now looking a little stunned as Jet casually recounts this horror story!). Now I felt pretty awful when I came off (!) but when I got back to the hotel and had a couple of beers I felt OK. When I went to bed, however, I found I couldn't sleep and was up all night coughing, and didn't nod off until about 8.30 the next morning, 10 minutes after which I was woken by a phone call saying "are you ready?"! I certainly wasn't ready because I was feeling absolutely terrible by then, so I told them that they'd better get me to a hospital quickly, and as you know I'm slightly asthmatic which added to the complication – I usually don't have any major problems with asthma as I now have drugs for it which are marvellous and keep it totally under control, and I'd certainly never lost a day's work because of it, but this incident had obviously done some kind of damage to my lungs and so I went to the hospital where they put me on a ventilator for about an hour and a half

and pumped drugs into my lungs and after a while I was feeling pretty good.

The next day's gig in Cambridge had been put on hold pending my release from hospital, and I said 'yeah, I feel a bit bruised but I think I'm OK to do the gig' so I rushed up there and it went ahead. However, later on the tour we were in Germany, and because of the damage that had been done earlier I was more susceptible to infection, and the inevitable happened in that I *did* pick up a lung infection and was so ill that I was flown back to London to spend a week in hospital being given intensive treatment by a lung specialist. Once again, I felt a bit better after a couple of weeks and thought 'right, let's get back to work' but it was perhaps too soon, because getting towards the end of the French leg of the tour the same thing happened again (not only did I have problems this time but Paul was also ill) and a gig had to be cancelled which we went backed and played later. Anyway, the next thing was that we were lining up a tour in America, and everyone was saying 'look, if he gets ill in America..... well, we all know the cost of medical treatment in the States, and Colin (Johnson) said "we've got a problem here" '. When it came to it, I just wanted what would be best for the band, and although by that time I'd had a couple of months to recover from the whole incident, and as you can see I have all this lovely fresh air out here, so my chest feels fine and back to normal now; I certainly wasn't in a position to offer a 100% guarantee that I wouldn't get ill again, so in every sense it was better that I didn't risk it. As it turned out, all the decision-making turned out to be a waste of time anyway, because in the interim I

managed to suffer a serious back injury which was the actual reason which finally prevented me from going!

M: Ever get that feeling that something up there has got it in for you?! W'appen?

JB: One of those stupid things – I was doing some cleaning up in the garden one day and came across what I thought was a little tube or pipe or something. I bent down at an angle to pick it up, expecting it to be really light, and it turned out to be a fucking great cast iron grille, so I'm going like this ... (Jet contorts his posture and expression into a painfully accurate impression of someone who realises he's just done himself a bit of mischief!) because I wasn't prepared for it, and a disc had slipped, leaving me in absolute agony for 5 weeks! I've been having regular physio, and I'm well on the way to recovery, but I know that had I attempted this tour, intensive as it is, and travelling around on a coach, I wouldn't have been able to do it.

We're all pretty amazed that Jet is in such remarkably good spirits having suffered such a horrendous catalogue of disasters and he's looking very well. The much needed break to recover properly this time has obviously agreed with him. Was a return to the 'active scene' on the cards soon?

JB: In another 3-4 weeks I'll be OK because I can really feel the difference every day now. I feel pretty confident and I'm quite resilient. Before all this I'd never had a serious day's illness in my life, and the asthma hasn't been much of a problem.

Chris T: Are you keeping in touch with the band and what's happening in America?

JB: Not in touch with the band, but the (management) office, who say that they're going down extremely well; several places have asked them to come back and there's talk of an autumn tour there.

CT: We were frankly surprised to hear that they were touring America at all, because it seems that there's so much to be done here still with establishing the new line-up.

JB: Well, we have had a problem here in that the British music media just don't seem to want to recognise a band with a new lead singer. America is more receptive in that respect, because they aren't influenced by our past – they just want to see a good rock 'n' roll band, which we are, so the punters are loving it, but of course, picking up media attention in the States takes even more work.

M: Because there's such a vast area to cover.

CT: 'Strangers In The Night' was a very strong album – we all thought it was

Photo: Nik Yeomans



going to do it – what went wrong in your opinion?

JB: It was a great album I think; there were some bloody good songs on it. It just didn't get the airplay and without that in this country you're fucked basically. I also think that it wasn't marketed aggressively enough, and we certainly suffered a huge amount of bad luck at the time, along with the usual problems faced by any band that has a new line-up. A lot of people here find it hard to believe that it's the same band, and write you off. But one should be able to overcome that because the rest of the world doesn't see it that way, and the band's been doing exceptionally well in all territories that we've worked in.

Nik Y: It seems odd, regarding the album sales, because you're still packing out the tours. Every gig's still selling out, audiences are more enthusiastic than ever. It makes me wonder if people are going to gigs but for some reason aren't buying the album.

JB: I think that the majority of people at the gigs have probably bought the album, it's just that without that initial airplay exposure you don't get that new bunch of people that give you the further exposure necessary to get you into the charts – that's the way it works in this country, stupid though it is. It's nothing to do with music really.

N: So you think there should have been more forward planning?

JB: We all recognised that when Hugh decided to go we were back to square one, and we'd have to 'start all over again'. We were quite pragmatic about it and so we're probably not as shocked and outraged at the lack of constant recognition as you are – that we're not doing better with this album than perhaps we ought to be after nearly 20 years.

M: There's a sense of having to win people over again?

JB: That's the truth of it. We realised it was a new start initially, those kids that came along probably thought 'aw, we'll go once to see what it's like' and then they loved it – that's what we had to do, what we were doing 20 years ago. We've still got a lot more work to do this time around, it's as simple as that.

CT: To me, it would be demoralising – going back to square one after 20 years; are you prepared to put up with it?

JB: It's a question of how long you can put up with it but we started our career, as you know, playing in little telephone boxes and we built up from that. We were prepared to do it, made the most of things and it worked. How much longer it will take this time I don't know – that's the unanswerable question.

CT: The weird thing about the music biz though is that all it can take is one song to turn things round overnight.

M: Which is why the choice of 'Heaven or Hell' as the first single worried a few of us as we thought it was a little too anthemic

and not 'grab you by the throat' enough for what was, in a sense, a 'debut' single. Does the fact that 'In the Night' wasn't given the recognition it deserved lessen your enthusiasm for the next album or increase your determination?

JB: Well it certainly doesn't lessen my enthusiasm. Speaking for me personally, I'm the one who started this band, and I started it with nothing, so wherever we go from here, I'm still better off than I was then!

This wonderful, pragmatic approach is greeted by laughter from all present!

M: A positive attitude if ever I heard one! Do you think that the 'popular' music press's recent switch from antagonism to indifference regarding the Stranglers is solely down to the line-up change or just a continuation of their 'settling old scores'.

JB: I'm sure that in their minds they've written us off as finished, until such a time as they simply can't ignore us. That's the way it works. If everyone's not paying attention to you they'll write you off and if you suddenly come back with a smash they'll say 'ah, we always said they were great guys!'

CT: That's exactly how it works.

N: I don't think the music press is relevant any more now that there are things such as MTV – there's far more independence from the papers.

CT: The NME only sells around 50,000 copies a week which is relatively not much, so their influence is minimal – it may have meant more back in the punk days but it's unimportant now.

JB: These days in this country it's radio that controls the whole thing. There seems to be something very strange in that the Beeb can wield such power.

CT: I think that's one of the biggest problems the British music industry has, don't you? That it's got such a stranglehold on the whole business.

M: Do you think that the music business today is better or worse than when you began?

JB: I think their objectives are the same – they're just in it for the amount of money they can make and they'll make that money without any loyalty or artistic consideration whatsoever. The only game plan is related to what'll pay off financially – they don't need or give a shit about anything other than the act they're plugging at the time; it's totally ruthless, so in that respect I don't think it's changed – it's exactly the same.

M: I've seen from the days that I worked for record labels, that there are fewer real 'characters' who are in it for its own sake – the sheer love of it all – it all seems to be either for money or ligging prospects.

JB: I think that you still get young people who have that enthusiasm when they just go into it but they soon have to knuckle down and it gets lost.

CT: I used to be so naive like that – I thought that everyone who worked in

music did so because they liked music! So after 20 years of putting up with all this bullshit are you not just tired of hearing the same old crap?

JB: You do hear the same old crap and you do get tired of it, but although all of these things we've been talking about are the worst aspects of being in music, because basically they're nothing to do with music, it's a fact of life that you have to live with all that side of it but if you can see that that's the way it is and accept it you should be able to use it to your advantage.

M: Not to be too ideological about it?



Yes, it is that ice cream van!

JB: Right – just have total faith in what you do. I don't see any other way.

M: Knowing what you know now, do you regret anything you've done in the past as a band – would you have tackled certain things differently?

JB: A lot of things that we did in the beginning we did with no knowledge of what was the right or wrong way to go about it, so I suppose I could look back and say 'yeah, that was stupid, that was stupid' – probably a whole load of things were stupid, but with or without the benefit of hindsight, if we were just starting out at say, 16, today we'd have to do it all differently because the way it works is different now anyway. When we started the only way was just to keep playing gigs every night but that doesn't work for new bands any more.

M: Because unless you fit the current mould you'll keep on 'just playing gigs' every night until you draw your pension, if you don't collapse from exhaustion first!

JB: I wouldn't know how to advise anyone to start a band now – I wouldn't have a clue. I don't know how they do it. It seems they come out of a bedroom with something they've done on a computer and somehow manage to sell it to a record company – it's a mystery to me.

M: There certainly do seem to be more 'instant stars' (just add hype) around but they do seem to have a shorter shelf-life and disappear into obscurity after one or two 'hits' at the most.

JB: I think that that's probably true.

N: Do you think that the band's name is



Photo: Nik Yeomans

having a negative effect in that it hasn't really 'fitted' your music since the early days?

JB: Well it has been and I'm sure it always will be a handicap in some respects but in a strange way it's also been an asset – it's certainly memorable!

N: The Americans especially seem to be the most uptight about it.

JB: Oh it's been more of a handicap in America than anywhere else I think, because DJs just couldn't bring themselves to utter the word!

CT: There's also a huge problem there with the fact that you have to know exactly what 'slot' to fit an act into because that will influence whether you get played on adult contemporary radio, CTW, whatever, so it must be a nightmare to market anything difficult to define out there.

JB: It's true that record companies everywhere do want something that's easy to market and easiness to them is some-

thing that's like a tin of baked beans; let's be brutal about it 'this is baked beans, folks, you know what it is so buy it!'

N: Yet like it or not, every album has to have those two 'baked bean' tracks – the 2 singles that'll get the airplay and sell it.

We decided to finish with this particular analogy before Heinz started owing us commission rates!

CT: After Hugh left the band, did you take stock of the situation and say 'well, the last 2 albums have been going this way' – it seemed to us that the band was getting 'poppier' – and make a conscious effort to 'reverse the trend'?

JB: I suppose we did take stock, and we decided that we wanted to be a bit rockier again – y'know, let's forget the high tech. stuff and just be a rock 'n' roll band again, and I think we've gotten pretty close to it, particularly in the live sense.

N: Putting material together must take even longer now that you've got 3 active songwriters in the lyrical sense, rather than just the 2.

JB: Well, so far there have been a plethora of songs that came together quite easily – what took a long time was working out the details, because with so many people you have to find a comfortable way of making the thing work without trying to pressure anybody so we've spent months and months doing things and redoing them and then canvassing opinion from the rest of the team, so to speak, but there's never been a shortage of ideas. How it continues we've yet to see.

CT: Where would you say the band's strongest territory is these days – in terms of live reaction, sales etc?

JB: Well, we've still got a great buzz in this country – I would say that wherever we go we still get the same buzz from the audience. It's just the size of the audience that varies – where we can play to audiences of several thousand in this country, fewer may turn up in, say, Germany, but they all love it. In fact, when we were there, the audience came along like (folds arms in, fixes stern expression) 'show us what you can do' but in the end they were all leaping about, so it's really satisfying but it just proves there's a lot more work to be done.

M: It may please you to know that every single day SIS is receiving new enquiries and adding new members who have torn off the slip attached to the sleeve of 'In the Night'.

JB: So someone's bought it!

M: Quite! And it would indicate that you're attracting new people, or enticing back the old ones, on the strength of the new band and new material, so all is certainly not lost.

JB: No, of course it's not. Any band's fortunes can go up and down, and I personally don't get depressed about that – I'm prepared to work at it.

M: In *Strangled* 38 I said that one day the

music industry would recognise your influence. Can you see that happening yourself? Indeed, do you feel it would be deserved?

JB: Well, I don't really think of things like that, but since you pose the question – who knows? It'd be nice if they said we'd been influential. We've worked hard in our career, and we've had an uphill struggle, excepting perhaps one period of about 18 months where everything just landed in our laps, but before and after that it's been uphill all the way, and I'm sure that most bands have the same thing. There are only a handful in the world that have it their own way all the time – life just doesn't work that way.

M: It seems amazing that even though you're in the top 3 listed bands with regard to the number of UK hits achieved, you've never been at the forefront of the publicity machine.

JB: Well we've never, as you know, been a band to go out and blatantly do all the corny tacky things that people do just to get publicity we've preferred to be a bit more, er, tongue-in-cheek (our raised eyebrows at this point would indicate that there should be a 'to say the least' added to that last statement!) – we prefer that rather than do all these ligging type things and charity stuff – not that we're against charity stuff but there's so much bullshit involved – most of these acts do it for what they can get out of it – it really is the case, I've seen it.

CT: Going back to talk about America – have you ever had any regrets that you haven't really established yourself there?....

M:yet.

JB: Well, it would have been nice – yeah, thanks for the 'yet' – because it would have been another territory where we could have toured in a little more comfort. At the moment, touring round America on a coach is not comfort, and until you reach a certain stage in the market place there it's damned hard work. I'm still prepared to work though, and I don't mind touring there for months on end, but the amount of time you could carry on for on a coach is limited.

M: I would think the air might become a little unsavoury!

JB: It was really brave of the others to go ahead and do it without me – they've got another guy and he's very good, but it's still really hard work.

M: Any more UK dates this year?

JB: It hasn't really been talked about, but we're doing a couple of Euro festivals and, more importantly, writing some more songs.

M: Festivals are always good in that you can reach a wider audience who may not have gone to see the Stranglers otherwise. I've got into a number of bands at festivals when I'd actually gone to see someone else.

N: You do have one little UK date for your

diary in New Cross in September....

JB: Yes, I had heard about that!

CT: I'm intrigued to know how the politics of your organisation work – do you get a phone call from the management telling you 'right, you're going to Germany next week, Jet'?

JB: Well, not quite like that. They'll say 'well, we've had this offer, are you up for it?' and if we're going to go over there and lose our shirts then we probably wouldn't be up for it. On the other hand, sometimes you are prepared to do it, even at the risk of losing your shirts because it's quite an important step career-wise. Occasionally you have a range of options, and we'll discuss it between us and make a decision, so that's the politics of it – no one tells us what to do.

M: Are there problems if you disagree among yourselves on whether something should be done or not?

JB: Not really, because we all feed off each other's enthusiasm, so if a suggestion is made and one or more of us reacts in a (casts his eyes to heaven and sighs deeply) kind of way, it doesn't exactly fill us with confidence for the project, so we'd probably drop it.

M: Moving away from band activities for the moment, all the others have their various hobbies and interests outside the Stranglers – how do you like to bide your time when you're 'off duty'?

JB: I make furniture. When I left school I qualified, I did a 7-year apprenticeship, which I don't think they do any more – it's more like a 7-minute apprenticeship now! – but I can make anything out of wood. I'm a qualified joiner, cabinet maker, carpenter etc.

Jet's beautifully fitted home would testify to this fact. I thought miserably of the time it takes me to put together one bloody self-assembly shelf!

M: Do you think that's ultimately where your fortunes would have lain, had you not been bitten by the music bug?

JB: Well the opportunity was there – 'I did my time' as I say, but when I finished training I quit the business. I've never worked professionally under that umbrella for one day in my entire life, but I've still retained the skill. I also qualified as a draughtsman.

M: I think I'll be adding you to the SIS Trade Network List!

CT: It was once documented that you liked to grow your own vegetables.

JB: That's true.... I used to....

CT: But not now? Even though you live in a perfect place?

JB: Well, I've got the room now but I haven't got the back, you know! When I first moved to the country I used to plant stuff, then I'd go on tour and when I came

back it'd all gone to seed, so I soon got fed up with it!

CT: Have you kept tabs on Hugh's post-Stranglers career?

JB: I hear the occasional bit of news, although I've not spoken to him and don't ever know exactly where he is or what he's doing. I do know he has an album out at the moment and I'm told it's quite good – that's all I know really.

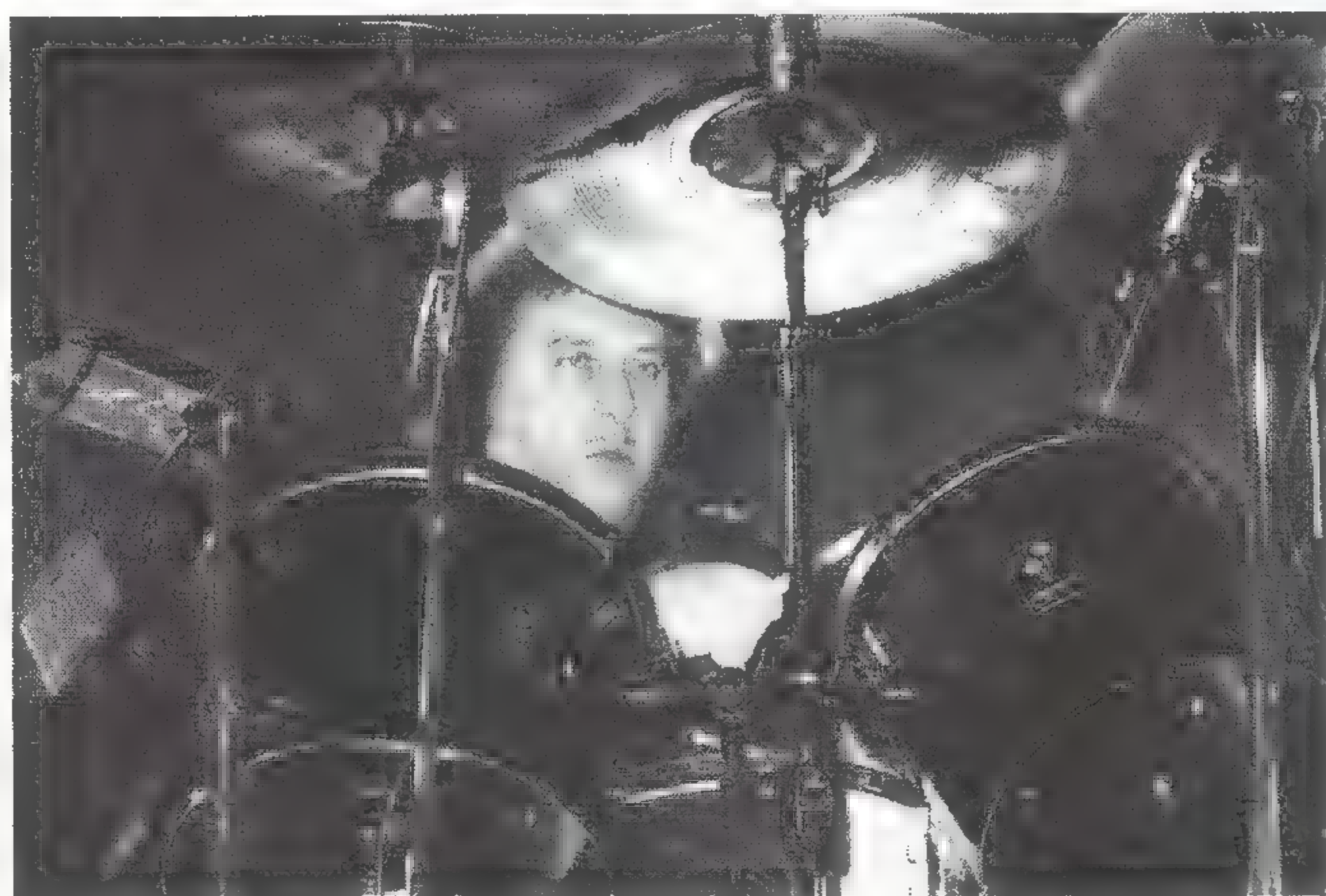
CT: Can you ever envisage a time when the band would be prepared to appear on stage with Hugh again?

JB: Well, as they say, never say never. I can't see it, but I wouldn't rule it out. I don't see how we could deny that he spent over 16 years with the band.

M: People are naturally still interested in what he's doing, but it doesn't in any way diminish interest in what you're doing. On the contrary, I think it's probably a healthy thing for both factions, if people are kept informed of and interested in the whole lot.

CT: After he left, did you miss him?

JB: (ponders a moment) Did we miss him?.... I don't think so – we missed the fact that the configuration was different, but we didn't miss him in the sense that we couldn't exist without him. It was just



Birmingham, Aston Villa, February 1993.

sad really that he'd decided he had to do something else. We were so busy with deciding what we were going to do ourselves that there really wasn't any time for missing – we had to just get on with life.

N: It's been so noticeable live that there are now five people enjoying themselves again rather than just playing the songs.

JB: It has stimulated a lot of adrenalin. Hugh was going through the motions towards the end. He was just so fed up with the whole thing.

M: And therefore can't be condemned for making the choice that he did, although I emphasise the 'making the choice' because there are still the (very) few who insist on perpetuating this 'with+post-Hugh' mini civil war in the ranks who behave as though he was made to walk the plank, which is as much of an insult to him as it is to the rest of you.

JB: That's right. It was very much that Hugh really wanted to get out and do something else. We thought he was much more into pursuing his acting, but we seem to have got that wrong as he's stuck with music so far.

CT: So, regarding the band, what gives you the most satisfaction these days?

JB: Doing gigs is more satisfying than it's been for years, because the enthusiasm that's coming from the audience is just phenomenal. It's almost like a re-birth – a reincarnation, especially when we go in and they're not all that enthusiastic and by the end they're just going apeshit – that's the most satisfying part of it. There's a lot of not so good parts outside of that – the hard work, tiresome travelling, all the business problems. It's a tough business like any other, and we're in recession like everyone else, but we just have to work harder to make it work. That's why I'm feeling a bit guilty that the other guys are out there doing probably the toughest tour they've ever done and I'm sitting at home enjoying a barbecue in the sun!

We all try and convince him not to feel too bad about it!

M: If, in the future, you as an individual or the band as a whole decide to call it a day, would you like to stay in music, do something else or just put your feet up and say 'sod it, I've earned a rest'?

JB: Well, I can't afford to do the latter, so that rules *that* one out. I'd *like* to be involved in music if that ever happened – well it will happen one day I suppose – in some way, although what form that involvement would take would depend upon the circumstances at the time and what opportunities were open to me. As you know though, I've got other skills and other ideas as well, so I'm sure that there'd be a lot of things that I'd want to do. What I *wouldn't* want to do is the same thing every day for

the rest of my life.

CT: You've been very lucky really, because you've had your own wishes pretty much from the day you quit your business.

JB: Yes, in the sense that I've done what I wanted to do and there's still a lot that I would like to achieve with the band.

M: I think you could say that your gamble in quitting your original business has paid off – you haven't made a bad old job of it so far have you?!

JB: Well, everyone was surprised – none more so than me I think! (laughs).

And as we shut off the tape recorder and retire to the garden to see Jet's demonstration of yet another of his skills – barbecue host par excellence – we're assured that he intends to continue surprising us with the other 4 MIB well into the future.

Marian

Photo: Jon Hobley

THE A to Z of STRANGLERS

LANDMARKS by Owen Carne PART 1 – LONDON

Throughout the band's career, hundreds of different buildings or places have become landmarks to Stranglers fans. Whether it was a building on the "Midnight Summer Dream" video, the longship from "The Raven" album, the hill from the "Strange Little Girl" cover or the house that the band lived in in Surrey, these sites became of interest to fans.

In this series of articles, we aim to produce lists of these different sites of interest (but not all....) in many areas of the country (maybe even abroad!) and couple them with anecdotes from members of the band. In this first article, we are covering the London area with input from the band's founder Jet. Each landmark is given coordinates which refer to the standard London A to Z. So here goes....

1. Herbert Wilmot Youth Centre, East Finchley (28: 3B) N



This small, unimposing building was the venue for a party to show the band's appreciation of the Finchley Boys' loyalty. The venue was chosen as it was in the heart of the Finchley's territory and was packed with over 700 punters on the night. The date was on Hugh's birthday and acted as a warm up to the Heroes tour in 1977. Jet remembers the gig as a "wild crazy night, hot and sweaty, and a good time was had by all...."

2. The Torrington, High Road, North Finchley (15: 5F) N



This north London pub, and music venue, marked the meeting place of the Stranglers and the Finchley Boys. The gig happened in late 1976 in the small rear bar and according to Jet it was quite

a first meeting: "they (the Finchley Boys) turned up in what they thought punks were supposed to wear, torn shirts especially for the occasion. They were more curious than enthusiastic at that stage. They went away very enthusiastic at the end of the night and started turning up everywhere".

3. The Old Knoll, Hill Mounts, Blackheath (97: 2F) SE

This is a private house, which looks out onto Blackheath. It's recognisable from the outside as it was shown on the "Midnight Summer Dream" video and has a plaque with its name shown. This is also the house where the "Rattus" front cover photo session was taken. The venue was suggested by the band's management, who were aware that it contained many interesting items (as it was owned by antiques dealers). Jet said "it was a very eerie old house, sometimes used in movies, which is kept cluttered up with all kinds of weird stuff...."

4. The Golden Lion, Fulham Road, Fulham (75: 7J) SW



Although this bar has now changed its name, it is recognisable by the large golden lion statue on the roof. "We played there once or twice, it had a very violent atmosphere. It was very hot and sweaty there, as pubs were in those days. This was where we met 'Dagenham Dave' for the first time", remembers Jet.

5. The Water Rat, just off the Kings



Road, Chelsea (76: 6B) SW
"We had our launch party for 'Rattus'

there. We had quite a boozy party and the menu we had was quite fun. We had ratatouille and other rodent dishes". The party took place upstairs and was attended by all the band (except JJ) and loads of press people etc.

6. The Three Kings, North End Road, West Kensington (75: 5H) SW



Recently renamed, this venue used to be called 'The Nashville' and was London's leading pub venue. Jet remembers that "the band used to practically live there. We first played there once a week, then twice, then five nights a week. It was packed out. They were sensational days. People would go absolutely crazy, us as well. We played our first gig in London there when Dave finally joined the band".

7. The Coleherne, Old Brompton Road, Earl's Court (75: 5K) SW



This pub, a gay pick-up bar, was mentioned in the lyrics of "Hanging Around". It has been in the news recently as it is where the gay serial killer picks up his victims. Jet said "None of us used to frequent it, but JJ used to live around the back, so I'm sure he went in there once or twice! But I don't want to start any rumours!"

8. The Pig and Whistle, Notting Hill (59: 7G) W



Jet said "It was a right Pig & Whistle pub, with barely enough room to stand up let alone play a gig." This pub was where Dagenham Dave first saw the band and, also where the famous wheel-stealing event happened (see Chris Twomey's book). "It was a big punch-up that never happened...."



The road that the band ran down at the beginning of the video for "Something Better Change". Jet described the houses as having "no front or back, just like a prison!"

10. The Archway, Southern Row, Ladbroke Grove (59: 4F) W

This site was featured on the videos for "Straighten Out" and "Something Better Change" and was chosen "as Something Better Change was about the need for change, the way to demonstrate the need for change was to show a depressing environment! And this place was a tip at the time!" An interesting point is that the flat visible through the arch still has the same curtains up 15 years later.

11. Hope & Anchor, Upper Street, Islington (46: 6B) N

This small pub played host to the Stranglers loads of times in 1976-1977 in the small cellar bar. Jet said "I could tell you a million stories about that place. The Hope & Anchor was a really happening place, small though it was. We secured a Sunday lunchtime gig and one person turned up, so we sat him down, gave him a drink and played for him! He loved it! A week later there were three people and eventually it took off! We used to live in the spare rooms upstairs if we couldn't get home! Loads of musicians did. Nick Lowe, Elvis Costello, all that mob! It was a home for down and out musicians! The guy that ran the pub, Fred Grainger, was a total music fanatic, he lived for music! We played there loads of times later on, even though we didn't have to, as it was nice to do Fred a favour as he was such a friend". Fred Grainger went with the band the first time they crossed the Channel to play in Amsterdam in the ice cream van!

12. Pentonville Prison, Barnsbury (45: 6K) N

Home to Hugh when he was given a sentence for possession of drugs in 1979. Apparently, Hugh's companion that evening, Paul Loasby, had a book called "How To Be A Successful Cocaine Dealer" in his bag when they were searched at the road block!

Continued on page 26

Tulips, Canals & Lashings of

(Two go mad in the Netherlands)

Well, I suppose I've only myself to blame. My long intended visit to SIS Holland was finally imminent and who should I choose for a travelling companion but our own Mr. Angry, Nik-tor Meldrew-Yeomans. Spending an hour or two one evening in the ale-house that is Mr. Y's second home, I mentioned that I was planning to see those tulips from Amsterdam for myself. "That sounds like it could be fun", says he, "perhaps I'll tag along" and I'm not sure whether it was the warm spring evening, the scent of the flowers near where we sat or a temporary loss of marbles on my part, but in the distance I heard my voice saying "Why not? Sounds like a good idea" Ulp!

Our meeting at Stansted brought the first little ray of inimitable Yeomans sunshine that was to be bestowed upon me. On seeing the (admittedly compact) Air UK plane that was to convey us to the Netherlands, Mr. Happy growled "that's no aeroplane, it's a bloody minibus with wings - you're not getting me on that" A well packed flight bag combined with the scientific principal of sudden impact soon resolved the matter. When he came round he was safely buckled into his seat, just in time for the customary plastic-packed dollies' tea party that they pass off as an in-flight "light snack". We were greeted at Schipol airport by Marcel & Theo of SIS Holland, the former of whom's first words to Nik were "you sleep with JJ". I feverishly began thumbing through my address book for the Sunday Sport's 'phone number but it transpired, that the JJ in question was Marcel's pet rat, whose cage is kept in his room, which Nik was to share (the room, not the cage - I dunno though, it could've



Theo, Marcel and Sander (and a furry banana - don't ask) at SIS Holland's HQ.

proved interesting). Damn, another good piece of scandal bites the dust - I'd have been implicated as well though, as I was to share with 'Jet' (+ his 3 rodent companions) who live in Marcel's sister Yvonne's room.

During the weekend, Marcel & Theo took us to visit Sander at the Dutch HQ of SIS in a leafy suburb outside Amsterdam. Seeing how pristine the office was stabbed my conscience as I thought of the state in which I'd left my own workplace in my haste to pack the day's orders, pack my bags & get gone to the airport. Marcel's beaming expression of pride was such a joy to behold that I didn't have the heart to tell him that Sander had told us of Marcel's anxious call to him before we set off "Is the office still in a mess? Well TIDY IT UP, quickly!". We were given, literally hot off the press, the latest issue of Rattus Report, their own magazine which goes out not only to members in Holland but several other locations around Europe. SIS Holland is run by Marcel, Sander, Theo, Jan-Hendrick & Yvonne, and each one writes his or her own articles on the office PC (I was told that they only fight for their respective turns at the screen occasionally, and the wounds generally don't take too long to heal!). RR is now onto its 5th issue, which is pretty impressive when you consider that it's generated by a totally voluntary & self-motivated set-up, with time spent on the magazine being fitted in around other work commitments. I asked Marcel to tell me a little about how things got started. "I got into the Stranglers in around 1988, and didn't have much trouble convincing my schoolfriends at the time, Jan & Sander, that they were a great band. We wondered if there were any other fans in the Netherlands, and began to think that we'd like to set up a branch of SIS here in Holland. I got to know Maria Christina & Katerina of SIS Greece by replying to Maria Christina's ad in *Strangled*, and we met up with them when the Stranglers played Athens in February '91. It was then that we also met JJ, when Katerina threw a surprise birthday party for him at her house! We discussed our plans for a Dutch SIS with JJ and Gary (Lucas), who later visited us in Holland, and they thought it was a great idea, so we got started as soon as we arrived home. Our first magazine was really a try-out - not very good! Later, in June, we had an information stall at the Stranglers gig in Rotterdam, which received a lot of interest and even some subscribers. Our office was originally at my house, but later moved

Photo: Marian

Dutch Edam

to Sander's because he had a whole room that could be used solely for SIS work. Occasionally we may use an article from *Strangled* & translate it into Dutch, but we try to write as much of our own stuff as possible."

Flicking through the mag. I came across an article by Marcel's mum (+ MIB devotee!) Tineke, about their visit to SIS UK in Cambridge earlier this year (my command of Dutch is almost zero, but I managed to pick out the word 'Cambridge' and more worryingly my own name, which cropped up a few times. It's quite unnerving to see your name in print and not have a clue what the hell is being said about you (I deny everything)! In an attempt to remedy this situation, I asked my genial hosts if they would teach me a few essential phrases that evening, when we were out sampling social life, Netherlands style. It started off OK – I could soon ask for mineral water at the bar, say 'hello, how are you' – the usual sort of thing. However, a great deal of trust was required on my part in believing that what they claimed they were teaching me to say actually was what I was being taught. Some way into the 'lesson' I wondered why Sander had suddenly developed a wicked gleam in his eye and was exchanging looks with the others while I happily trotted out the latest phrase I'd acquired, which I thought I was pronouncing particularly well – too bloody well in fact. It turned out that he'd taught me how to make a proposition a million miles away from an invitation to tea & biscuits! Never mind – he'll learn to live with the slight limp (anyone saying 'slight limp what?' go and stand in the corner immediately!)

During the remainder of our stay we saw many of the sights of Amsterdam – a beautiful city with a network of canals running throughout. Marcel and his parents, Tineke and Ben, took us on a canal boat tour, which was not only entertaining in itself but was

enhanced by the added amusement of seeing Marcel cringeing in his seat with embarrassment at having to be seen on a tourist attraction!

A visit to the legendary Paradiso was naturally on the agenda – imposing and somewhat austere in appearance outside. It's worthy of note in Strangers history as the location of the 1977 gigs when the band were introduced to the slightly 'disturbing' lifestyle of the Dutch Hell's Angels. We would have checked



Loitering outside the Paradiso

out the venue's interior, but there was a festival of Brazilian Dance going on at the time, and when a loudly dressed individual approached us rattling his maracas and asking if we wanted to come in Nik was off in the opposite direction like a shot. We also strolled around the notorious red light district (and yes, the girls do sit in the 'shop' windows, but don't worry – I remembered to put all the guys on their leads before we set out!). As a cultural introduction to Amsterdam, Marcel insisted that it was essential for us to visit the Sex Museum, a bizarre place where all manner of strange contraptions, historical information, sculptures and photos dating from centuries back to the present are exhibited in glass cases – kind of like the British Museum, but more rubber! I was amazed to see photos taken in the mid 1800s – in an age when a bare ankle was seen as the height of immodesty, there existed an underground movement of pornography (although, interestingly, with the females adopting a far less passive and dominated role than in much of our contemporary trash) every bit as risqué as anything you can see today. I was busy being amazed by one particular set of prints when I suddenly became aware out of the corner of my eye that Marcel had been recording my gawping expression for posterity (or should that be posterior-ty?) on his camcorder. Still,

it's gratifying to know that many a future snigger will be enjoyed at my expense (bah, humbug!)

Nik escaped similar humiliation as he goes green, splits his shirt & threatens to maim anyone who points any sort of camera lens at him – a lesson soon learned by all present!). He seemed to enjoy his sojourn in the Netherlands though (helped, I think, by sleeping 'til 4pm one day while the rest of us were at the Park Pop Festival in the Hague – honestly, you can't take him anywhere!) He did, however, spend the whole afternoon watching football videos with Marcel's father.

Our thanks for doing a great job in running one of our major SIS satellites (and I'd love to hear from anyone thinking of doing the same thing in their own country, but be warned, it takes infinite patience, commitment & bloody hard work!) and also for putting up with 2 UK degenerates for 4 days, to Tineke and Ben, Marcel (for having Nik as a semi-permanent snoring fixture in his room), Yvonne (for tolerating my clutter), Theo (special thanks for the photos), Kitty, and last but not least Sander and Jan-Hendrick (who were most certainly and definitely not drunk on that Saturday evening – oh yeah, tell it to the marines!). I promise we'll give Holland a chance to recover from the first onslaught before making a return visit!

Marian



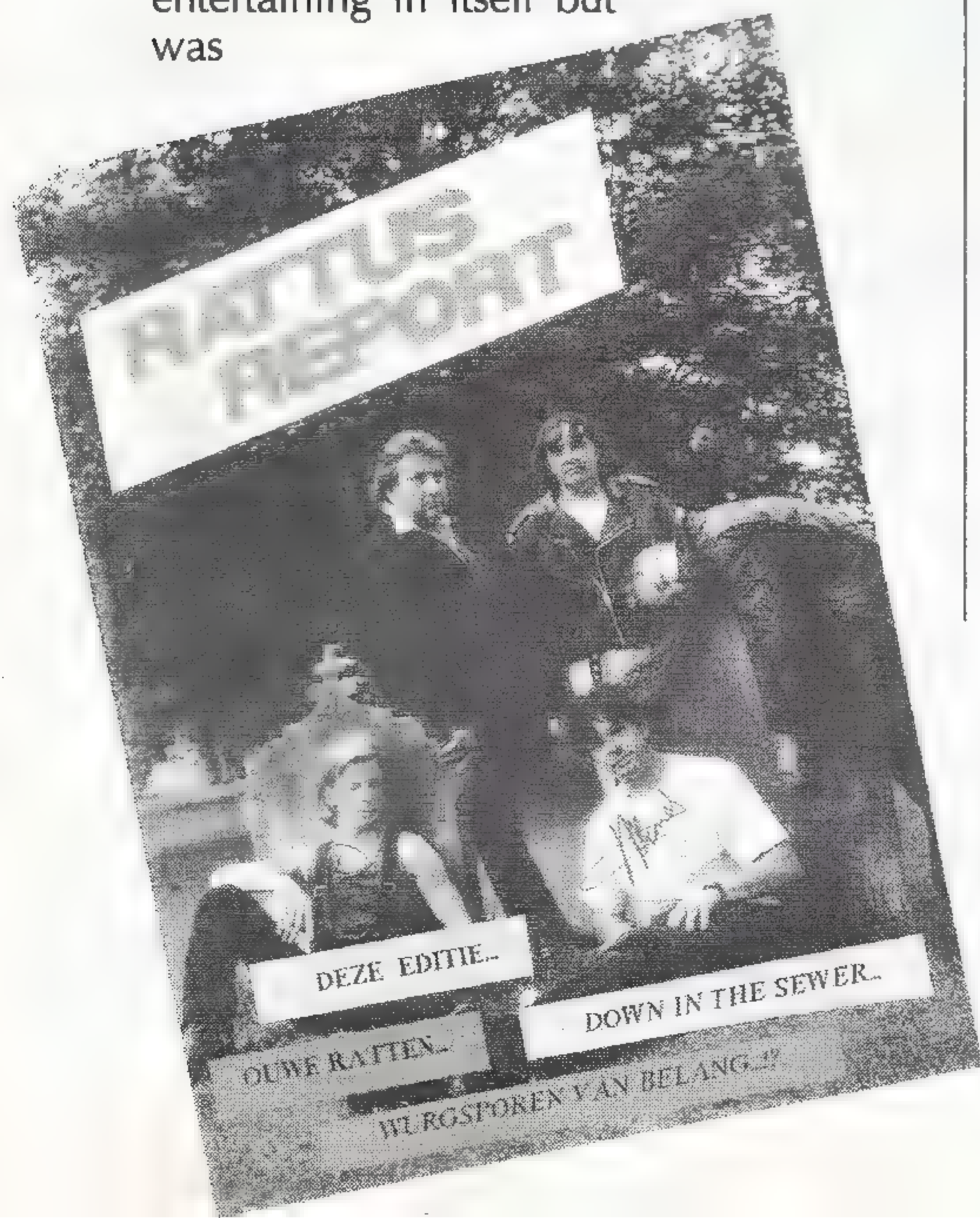
Photo: Marcel van O.

Sloshed? me? nooooo, never! . . .



. . . well, perhaps just a little! (You haven't seen this pic before have you Marcel? Ho, ho, surprise surprise!)

Photo: Theo



Stranglers Prize Trivia Quiz

A real stinker this issue, and those of you that can answer all of the questions will probably be able to tell us what each band member ate for breakfast on any given day over the last 19 years! A special prize awaits the Stranglers Master (or Mistress!) Mind who correctly answers the most, closing date October 14th. Thanks to Owen Carne for putting it together. Start chewing those pencils!

1. In the early days, the band, wore T-shirts corrupting the 'Ford' logo. Which 3 words were used as replacements for the word Ford?
2. Where was Paul Roberts' first gig with the Stranglers?
3. Where was John Ellis' first gig with the Stranglers and in what year? (answer carefully).
4. Where did the fight between the Clash, the Sex Pistols and the Stranglers nearly occur?
5. What were the pseudonyms used by the band on the 1978 Secret Pubs and Clubs Tour?
6. What city was "Nice 'N Sleazy" written about?
7. What was the original title of "Rattus"?
8. What was the original title of "The Meninblack"?
9. What was Hugh's prison number in Pentonville?
10. As well as playing drums in the Euroband in 1979, Peter Howells was also drummer in a punk band. Name them.
11. What was the name of the vessel that JJ & Co. entered in 'The Challenge' Bath Tub Race in France in '86?
12. The track "Manna Machine" was originally going to appear on the "Meninblack" L.P. as an instrumental. What was this track called.
13. Who was the song "Laughing" written about?
14. In Canada, the title track "European Female" on the L.P. "Feline was extended to what?
15. Name the brass section on the '10' Tour?
16. What was the advertising slogan for the "Meninblack" L.P. in America?
17. A line in "Grip" refers to a "morry thou", what is a "morry thou"?
18. What band was the main support act on the 'Dreamtime' Tour?
19. What's the Morse Code message on "Enough Time" mean?
20. What was Dagenham Dave's wife's nickname?

... And if you haven't had to go and lie down in a darkened room after that one, we've thrown in another one below for your entertainment. A shirt of your choice will be aimed in the direction of the first person who completes it before September 7th. Yes, I did say September 7th, yes I *know* that doesn't give you much time - what a cad I am!).

Rediscovering Japan, Dec '92



JJ with two Japanese SIS members, Kaori Taneda and Midori Taneda.



Backstage at the Club Quattro in Osaka with SIS subscriber Nanae Takatsuka.



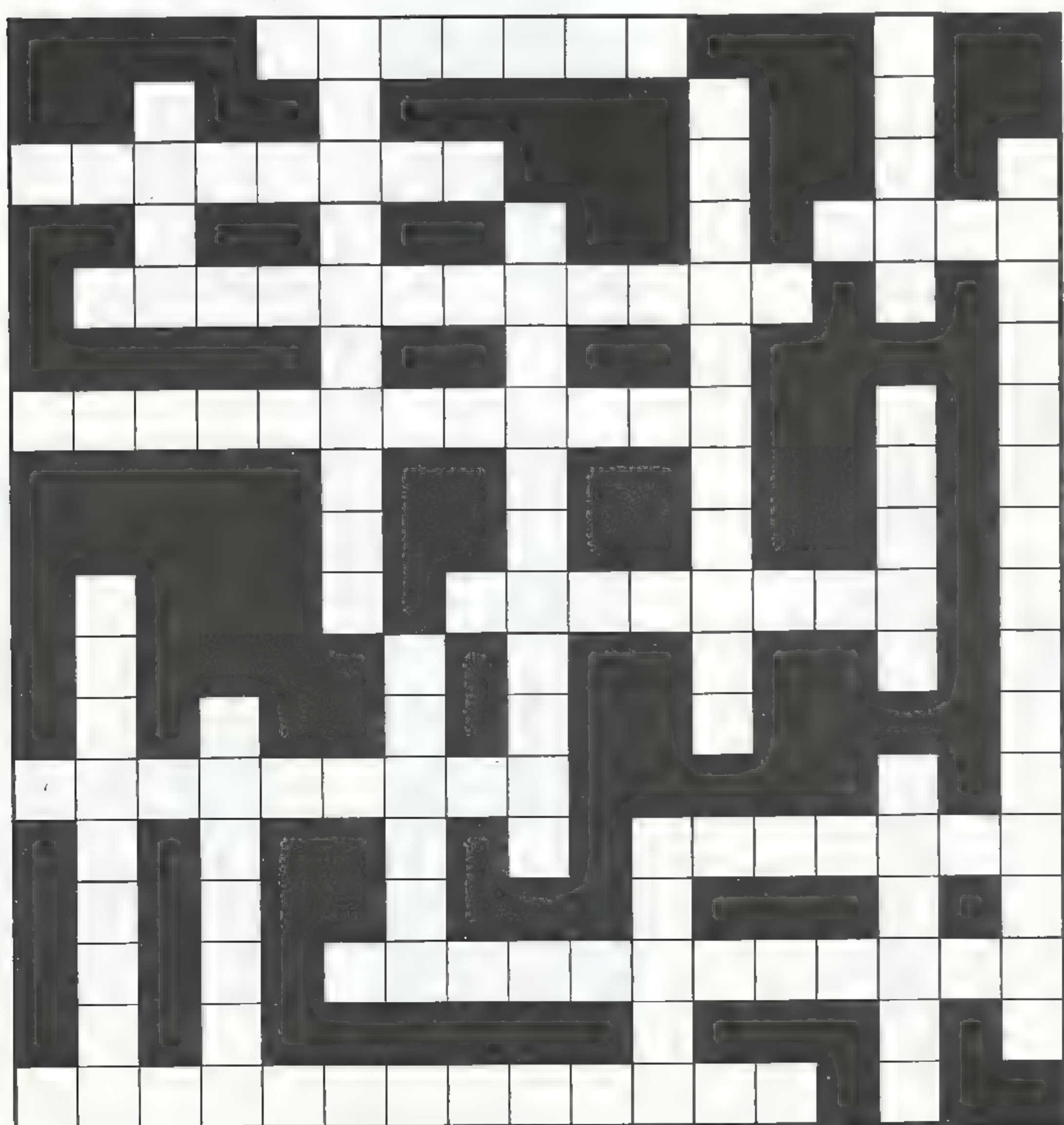
Jet with Japanese SIS new member, Akiko Shigetomo.

Photos: Nanae Takatsuka

PUZZLE by Donald Mackay, Perthshire

CLUES

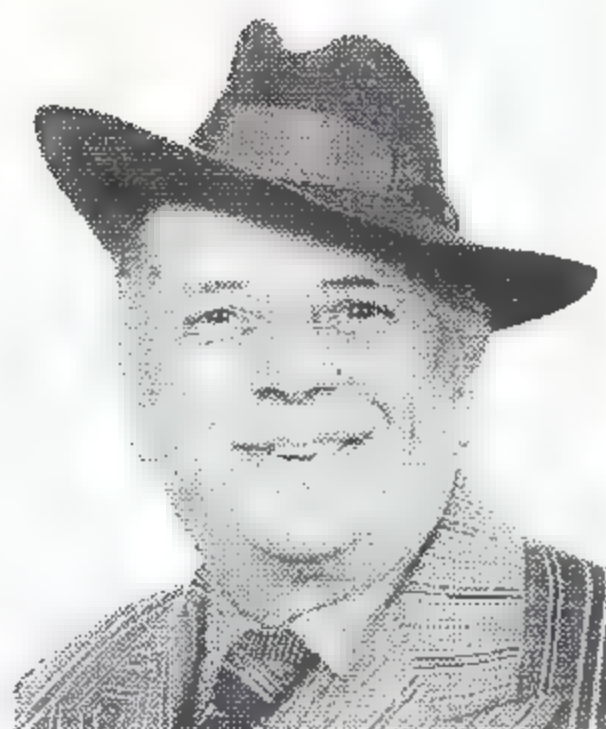
- WILD BOSOM (2 words)
- GEORGE ALWAYS KEEPS HIS SOCKS ON
- FRIEND GETS INSIDE THE ENERGETIC DANCER (3 words)
- THIS ASSASSIN IS A CHART STAR
- THE ANSWER IS NOT DRY DAY
- THE SOVIET'S WOMAN IN PATROL GARMENTS
- ISRAELITES' AUTOMATIC VENDOR? (2 words-separate entries on grid)
- THE WARWICK LADY SANG THIS FIRST (3 words)
- STYLISH BROTHEL (2 words)
- HENRY'S KID
- STEEL BRACELET MELTED DOWN (2 words)
- OUTSIDE AND INSIDE OUT - OK, YOU GET THE PLACE
- No. 11's OCCUPIER CERTAINLY ISN'T THIS (2 words)
- FRUITY YOUNG WOMEN
- SPARKS SAID THIS AIN'T BIG ENOUGH FOR BOTH OF US (2 words)
- LONG LIVE THE SOVIET - OR AN OLD VAUXHALL
- US POST TOWNS REBUILT (2 words)
- NORMAN BATES' LABEL?
- THOUSAND DOLLAR GORGE (2 words)
- TRIUMPH (OF THE GOOD CITY)?
- COLOURLESS AT LAST (2 words)



AURAL SCULPTURE - THE EXHIBITION

J.J. Burnel

Near the end of 1977 George Melly the jazz singer (and sometime Strangers lead vocalist) and eminent authority on Surrealism and Dadaism made a



TV programme in which he stated that we, the Strangers, were the direct descendents of Dada. I was impressed. I didn't know what he meant but I was impressed. There we were, being associated with an 'ism'. A little later my old mate John Ellis handed me a



Photo: Robert Carpenter Turner

Metamorphosis of Narcissus - Salvador Dalí (Surrealist)

book about another 'ism' - Futurism. Now the Futurists and Dadaists, who started life before World War 1, were the precursors to the post WW1 movements such as Surrealism and Bauhaus. They would stage events at which, hopefully, something else might happen. For example, a play like Pere Ubu would be shown at which all the seats would have been sold out and they would also sell the same already sold seats to the inmates of the local mental institution, thus in all likelihood having a potential row or even riot on their hands.

Well, this got me thinking. I promised myself that if ever the opportunity arose

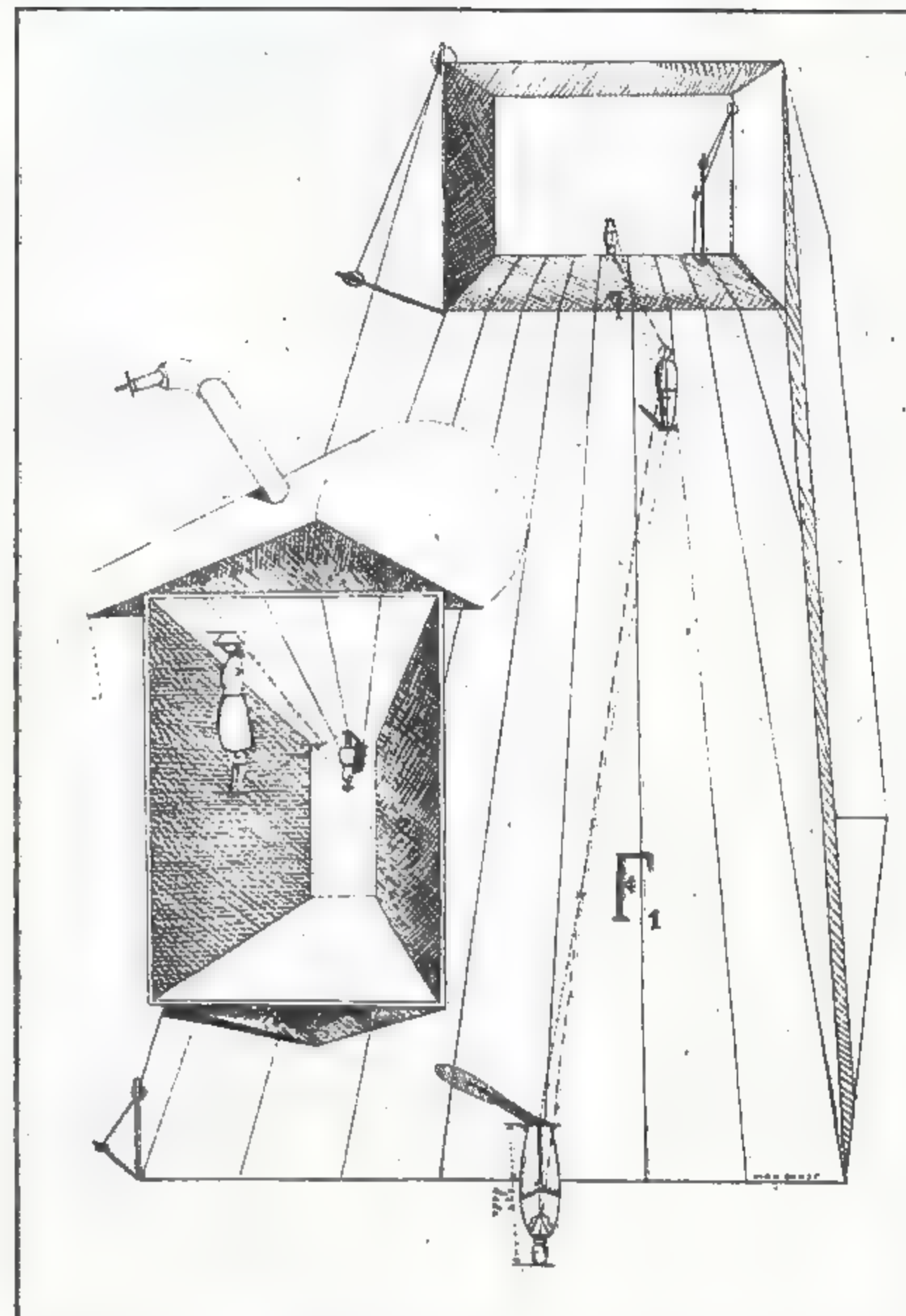
Ed's Note (from Pears Cyclopaedia, 9th edition):

Dadaism:

Dadaism was a hysterical and nihilistic precursor of Surrealism resulting from the shock produced by the First World War. Beginning in Zurich about 1915, it spread to other continental cities, such as Paris and Berlin, dying out in 1922. The movement was deliberately anti art, destructure and without meaning; it intended to scandalise by such tricks as "compositions" made out of anything that came to hand, buttons, bus tickets, bits of tin etc. Other excesses included incoherent poetry, Dada night clubs, plays and short-lived newspapers. Surrealism presents streamlined images - Dadaism sheer anarchism.

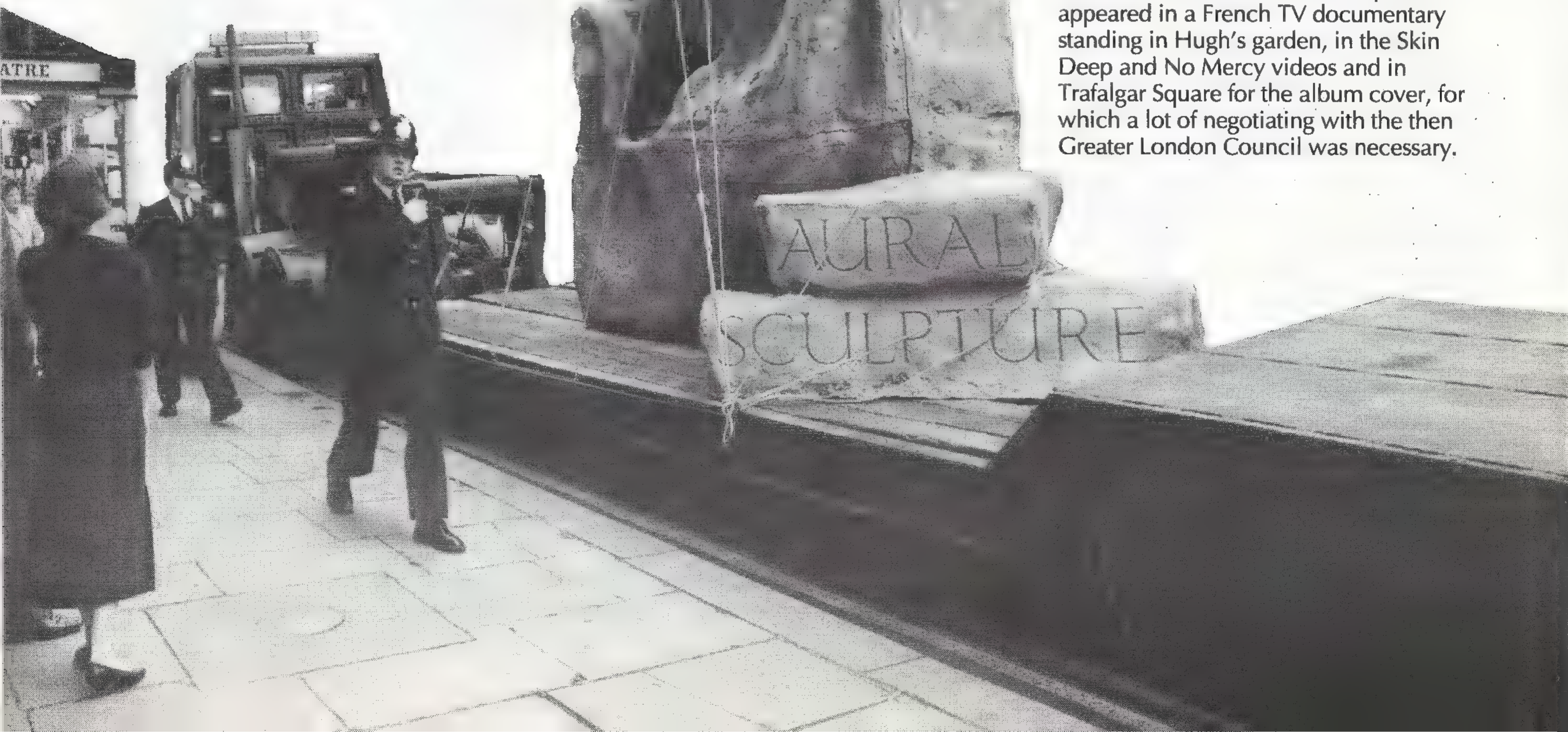
I would like to stage a happening. I must make it quite clear that a riot wasn't foremost on my mind. After all, we'd had plenty of those already. No, I just wanted to help create a broadly based artistic event. The opportunity finally came, at some else's expense, with Aural Sculpture.

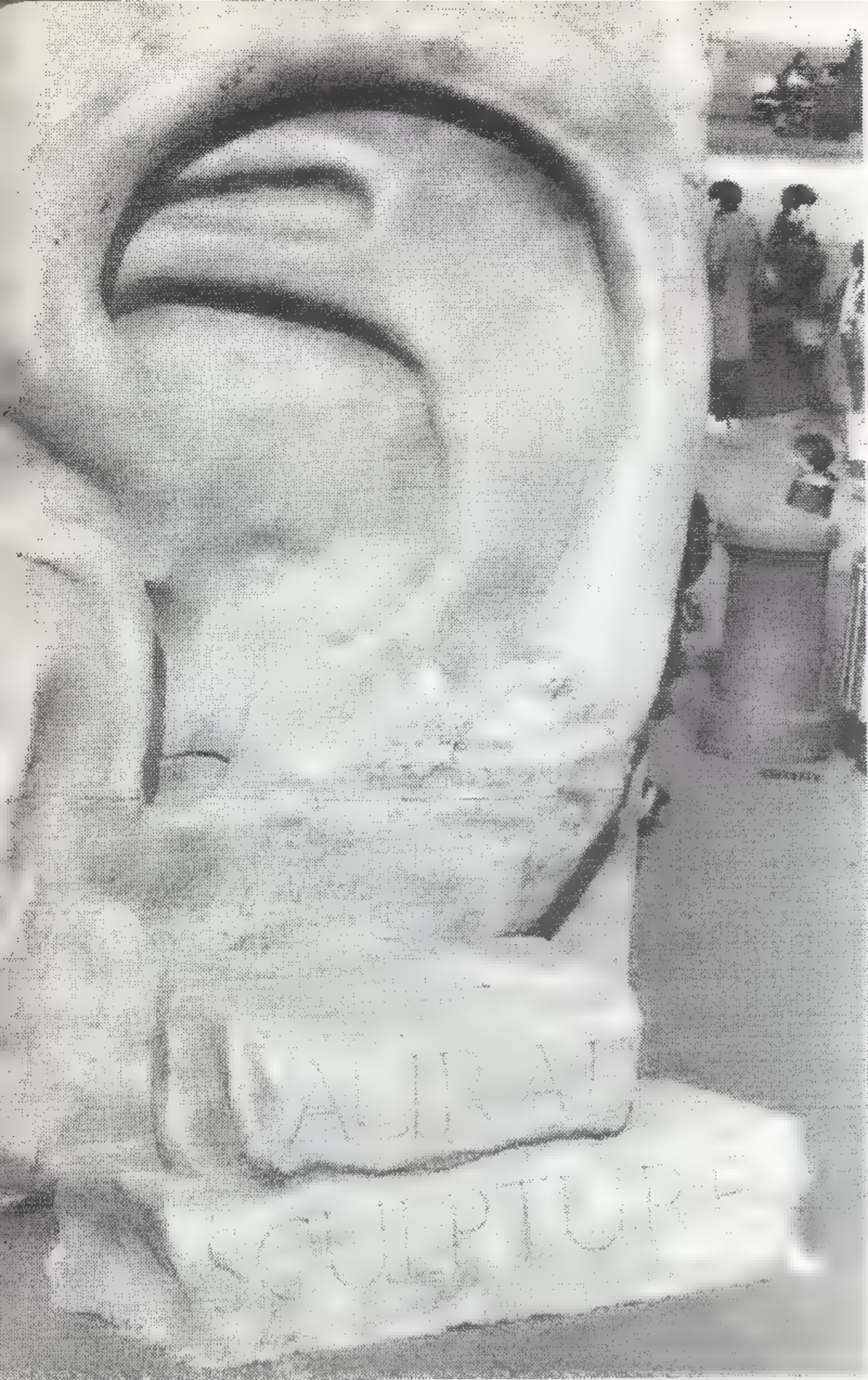
With all self-respecting isms, the first thing you must do is set out your stall. This invariably takes the form of a manifesto. A suitably pretentious and slightly tongue in cheek manifesto was written up by Hugh and myself and set into several languages and printed up on the inner sleeve of the Feline album. The same manifesto was then recorded with Hugh's voice and some suitably OTT keyboard effects at Good Earth studios with Tony Visconti. Over the



Max Ernst (Dadaist)

next 18 months, during which we toured and prepared the Aural Sculpture album, Hugh's brother-in-law, John King, head of art in a North London school, assembled a team of pupils at his school to prepare the actual Ear which would eventually grace the front cover of the Aural Sculpture album. This ear was pretty massive. It was in six sections and took three people about 2 hours to assemble each time it was transported. It appeared in a French TV documentary standing in Hugh's garden, in the Skin Deep and No Mercy videos and in Trafalgar Square for the album cover, for which a lot of negotiating with the then Greater London Council was necessary.





CBS Epic Records agreed to fund a launch party for the album. A suitable location was found at the Belfry (a members only London club). For the morning of the event we had planned a little 'divertimento'. The ear was to be carried to its destination through the streets of Central London on the back of a large open truck, fully exposed to all at large. At a predetermined time and place (midday at Piccadilly Circus) it would 'break down' causing traffic confusion and giving ITN and BBC

news time to cover the incident. Unfortunately, our mate who was driving the truck was nabbed immediately he stopped at Piccadilly Circus and given the option of arrest or moving "the bloody thing right now". The breakdown was fixed right away, minutes before the film crew got there. Nice idea though.

As the guests walked in to the Belfry a polaroid photo was taken of one of their ears and a sticker announcing the event with the date was stuck on the lower section of the photograph. This acted as a pass. Moving into a central lobby area, the guests were confronted with a 12ft high object (the ear) covered in tarpaulin from underneath which industrial noises such as road drills could be heard, at first relatively quietly but gradually working into a crescendo as the evening wore on.

shaven-headed, had an extremely high-pitched voice and was wearing what could be best described as an oversized dress. Even when he disappeared to the loo he would be followed by the gentleman with the torch, lit and aimed at his ear. That was the deal.

As the venue got packed, and the noise from under the tarpaulin increased, the photographers and journalists started to get impatient. All this time the album was being played continuously. There was a sense of expectation. The band were due to appear at any moment and then the Aural Sculpture Manifesto could be heard loud and clear over the PA, just as the band entered the building to the flashing of light balls, the enquiries of journalists and the professional obstreperousness of the 'minders'. At the end of the manifesto the tarpaulin was removed to the gasps



Occasionally workmen (Sil and Bruce) wearing site hats would emerge from underneath the tarpaulin, wipe their brows amidst the bemused onlookers and return to the important task of finishing their cocktails and gradually increase the sound on the tape containing the industrial noises from inside the tarpaulin. All the walls of the interior of the building were covered in diagrams, sketches, pictures, paintings of ears, almost all exclusively by John King. A mezzanine area overlooked the lobby and the ear. We found a couple of punks in the Kings Rd. who, for a small financial inducement, agreed to crouch at the bottom of the stairs in the lobby with both hands cupping their ears, sort of resembling gargoyles. Waiters and waitresses carrying drinks and canapes had extra large Spock-like ears attached to their real ones. All this time a formidable looking chap called Guy de Cuevas, who had specially flown in from Paris, was to be seen flitting around the proceedings at all times followed by a young chap with a torch. This Guy, from Cuba originally but living in Paris, was about 20 stone,



the stranglers AURAL SCULPTURE
Tuesday October 30th 1984

of the assembled guests, the amusement of the band members, the smug but nervous smiles of the record company staff and the cynical looks on the journalists' faces. To cap it all, Grace Jones turned up and a journalist from the Melody Maker swore that she and I were seen canoodling in the back of a limo. I wasn't going to contradict him or deny it now, was I?!

J.J. BURNEL

Strangled Letters

Got anything to say?.....

Once again, I've received so many letters since the last issue that due to lack of space I've regretfully had to leave out many that I'd like to have included. Although I've kept editing to a minimum on those that follow, as I didn't want to omit any relevant points - please try and keep it brief from now on if you'd like your letter published - thanks, Marian.

Dear SIS

Well, I can honestly say that your choice of support bands has gone from one extreme to the other. The Stranglers of old had some weird support acts - Ege Bam Yasi at the Edinburgh Playhouse on the Aural Sculpture tour will remain firmly etched in my memory until my dying day! I remember they used a crucifix as one of their props and we won't mention what they did with their giant penis.

But coming more up to date, the bands have been more conventional for better or for worse. In the case of Loud it was for worse, but Material Issue were an altogether different cellar of rats. Unfortunately I missed most of their set at Dundee being in a nearby watering hole but I did hear their set on the first T&C night. I was impressed by their energy and some cool-sounding riffs but felt they rather out-stayed their welcome.

Fast forward to a Saturday in April and yours truly browsing through the sale section at the HMV in Edinburgh. Lo and behold I came across a copy of the debut M.I. album for the throwaway price of £1.99. The following weeks saw me playing the thing to death. It's one of those albums which restores your faith in that "ageing creature known as music". Brilliant pop songs which I found myself humming through the day. Feline had a similar effect on me all those years ago as have albums such as The Small Price of a Bicycle by the Icicle Works (ta for the McNabb interview) and Nothing's Shocking by Jane's Addiction. It's those few-and-far-between albums that helps keep us music freaks going in this crazy old world.

Yours under a happy black cloud.....

Colin Bertram, St. Andrews, Scotland

P.S. Shortly after reading the interview with the Greenfields about their fancy rats, I picked up a copy of 'Rats - The New Plague' by Charles Golding. I now know who Jack (in) Black was. And here's a nice extract from the book - did you know that brown rats are capable of swimming up waste pipes and entering houses through the 'S' bends of toilet systems~ Consider that next time you're sat on the throne!!

Dear Marian,

I feel that I must write on the subject of marketing/promotion. I did not intend doing so at first, as I have spoken to you personally a number of times about this issue. However, as a number of fans have written, I thought it time that I shared my views also.

Firstly, the subject of the CD and Cassette only release of 'Sugar Bullets'. I read Nik Yeomans' explanation in

Strangled 38 that the two most popular formats were chosen judging by the sales of 'Heaven or Hell'. This may be so, but I believe that there are two points to remember here. First of all, 'Heaven or Hell' was released in four constituent parts - two of which were CDs. Each CD contained an exclusive track not available elsewhere, thus helping to ensure that diehard fans and completists would buy both and boost sales of this format more than would otherwise have been the case.

Similarly, the cassette. Yes, it would appear these days that the cassette is a popular format in its' own right. However, in the case of 'Heaven or Hell' it would be difficult to judge exactly how many who bought this format would have done so had a 7" single been available (remember - in the absence of a vinyl 7" the cassette is normally the cheapest format). For these reasons, I believe that the sales of 'Heaven or Hell' were unfairly weighted towards CD and cassette, and that we should not infer too much with the 80% figure quoted by Nik. I firmly believe that both 'Heaven or Hell' and 'Sugar Bullets' would have sold better had a 7" been available (even if only a limited edition).

This brings me on to my second point: the general importance of 7 and 12 inch singles. I personally think they are essential. The 7" offers something to the casual buyer who might like the band/song in question, but who is not keen on forking out four quid on a CD! If the b-side was an exclusive track not available elsewhere, this would ensure that diehard fans and completists would also buy it. The 12" would normally include additional material and would also be of interest to those people who were not diehard fans but had heard and liked the band before. I think that, in this sense, the 12" of 'Heaven or Hell' was a perfect release! An exclusive studio track plus a couple of great live tracks (which always go down well) made this a treat for old and new fans alike. Hopefully we will see this repeated for future releases.

My last point concerns 'Digi-pack' CDs. Well, let's be frank here. In the case of 'Heaven or Hell' at least - it didn't work. Long after the 'deletion' of part one of the set, you could (and still can) find many copies adorning the racks in record shops all over the place (in London anyway). And another thing, what is the point in providing a storage space for the second CD when this is released in its' own case anyway? After all, who wants an empty case cluttering the place up? It might have been better had part 2 simply been released in a clear plastic wallet.

I realise that my comments might seem obvious to many, but I hope they

may be considered constructive. I would certainly be interested in the views of anyone else involved including other fans and especially the band themselves.

Regards (in Black, as ever),
John Pridige, Leyton, London E10

PS - Keep up the good work on *Strangled*. I thought the last issue included some of the best material in years (Hang on - where have I heard that before?).

* We'll be talking to China about this and similar letters received and will feature an article giving their views in *Strangled* 40.

Au Revoir M.M.

With reference to the comments about comparisons between the old and new Stranglers line up, as with any group that have had a 'major player' leave comparisons will keep happening for a long time to come; just think about Pink Floyd and Genesis where people still talk about, and compare them to, the Syd Barrett line up for Floyd (who left in 1970?) and the Peter Gabriel line up for Genesis (who left in 1976?). The only thing that will hopefully happen is as more albums are released by the new line up some of the latter albums will also become regarded as 'classics' just as some of the earlier ones are (and 'In The Night' has to be regarded as a likely candidate for this).

I see from the latest *Strangled* that the statement in my letter to Gary of November 4, 1992, about the music press ignoring the band is true. I normally buy Melody Maker every week to find out about upcoming gigs and record releases, but from now on I will just read the front couple of pages whilst in the Newsagent and save my money. I'm also going to write to Melody Maker to inform them why I am no longer going to buy their 'Rag' (a copy of the letter is enclosed, as I bet they don't publish it). May be if other *Strangled* readers do the same we might be able to change their attitude and get the band the exposure they deserve.

Yours, John Kelly,
Thamesmead, London SE28

April 19, 1993.

Backlash,

I normally buy Melody Maker every week, and have done so for a number of years. Recently I have noticed yourselves and NME ignoring one of my favourite Bands (instead of just 'slagging' them off like you used to), namely The Stranglers; this seems to be a deliberate policy of rather than having to say anything good about the band, not say anything at all, even to the point of not reviewing the 'Sugar Bullets' single or any of the gigs on the last two

tours (which sold out at most venues), and not reviewing the 'Heaven or Hell' single until after it had dropped out of the charts. I have even heard of a case of a journalist being reprimanded by the editor (I don't know whether this was yourselves or NME) when they gave a good review of one of the concerts in the tour before the last two.

Due to this attitude with the Stranglers, and however many other bands you are, or have in the past, done the same to, I am no longer going to purchase your 'Rag' but instead will just read the front couple of pages, whilst in the Newsagent, to find out about up-coming concerts and releases.

I appreciate a letter like this gives plenty of opportunities for you to insert glib comments and/or insults about the band and myself, but as I won't be buying your 'Rag' I'm not really bothered; also if the present policy continues, because this letter mentions the Stranglers, you won't publish it anyway.

Yours faithfully

John Kelly

Another pissed off

(and now ex-) Melody Maker reader.

P.S. to be fair on any remaining MM readers, don't you think you should publish a list of all the artists you have chosen to deliberately ignore; this way they will know they should go somewhere else if they want find out any information about these people.

Response to J.J.s Article: 'All Quiet on the National Front'

JJ's article in *Strangled* 38 about fascism was very disturbing for many reasons. As was pointed out in the article conditions seem close to a third European war. Despite recent claims the economy in Europe is still in a mess, the Right wing continues to make gains (such as in the recent elections in France) and the refugee problem from what was once Yugoslavia and potentially from the old Soviet Union has seen a return to extreme prejudice. People without work see these people as a threat and Governments who seek re-election use these refugees as a means of focusing the attention away from internal trouble. If they can get the voters to blame minorities for the mess they are in perhaps they can hold on to power. This was evident in France where top politicians referred to 'immigrants who smell'. And no, this wasn't Le Pen.

The article rightly mentions the fall of the Berlin Wall as a catalyst for present events and I was interested in what JJ said about the poverty in Germany. What frightens me about this is that in the old East Germany they were in fact not as poor as most of the other Communist Countries. When I visited the East in the late 80s before the wall came down, although conditions were undoubtedly inferior to the West, it didn't reflect the images of Poland or The Soviet Union of long bread queues and starving people. The old East Germans were better off than many of their neighbours. Most had a job and a home. (They haven't now.) So if the terrible racism being witnessed in East Germany repeats itself in

other Communist Countries (as it has in certain Southern States of the old Soviet Union) then the consequences could be far worse than the devastation currently seen in Bosnia.

Of course here in Britain we have our problems. There is still an extreme hatred of many Black and Asian cultures. I hate to say it but I've witnessed a certain under current at certain Stranglers gigs. My partner who is Black is often one of only half a dozen Black or Asian fans at a gig and I have experienced a tension, mainly when outside the concert hall. I also have bad memories of a gig in London during the La Folie tour (if I remember) when Taxi Girl supported. The hatred toward them because they were French with cries of racist torment left me with a scar. We don't need racists and don't want them at any Stranglers concert.

It is often said that it is the working class that are the culprits but I think that prejudice cuts across all barriers. I'm not even sure if we have a working class anymore. With millions unemployed in Britain I think we have an underclass vulnerable to extreme influences.

In a way this brings me onto the issue of censorship also touched on by JJ. At a recent conference I attended the playwright Edward Bond referred to his plays. He said that when he writes about extremism, such as in an early play of his where youths stone a baby to death, there will always be a small minority of the audience where their extremism is reinforced. So a film like 'Reservoir Dogs' which shows gangster low life with severe racist language will always encourage that behaviour in a small section of the audience. That worries me.

There were other aspects of the article that interested me, especially on the subject of spiritualism and the disaffected population who never vote. Perhaps I can write a second response to the interview in the next issue.

We all have prejudices. I do not claim to be above it. The battle is recognising it, coming to terms with it, and more importantly doing something about it, or this Third World War will destroy us all. Sorry this is so heavy but it must be talked about and I'm glad that the interview with JJ has motivated me to think deeper about a vital issue to us all.

Steve Bizley, Birmingham

It's time to write....

Just a wee note to say keep up the good work and to ask 'the boys' not to mellow too much, ie don't dare become a kind of Def (Geek!) Leppard of the punk era. STAY WEIRD.

Recently I saw Hugh C. preview some of his 'Wired' set at the Kings Arms near Bath and funky stuff it was too.

The place was packed and down at the front was wee ms Wendy James who stood in awe of Hugh's dynamic profile! Amongst the set were 'No Mercy' and a jazzy version of 'Grip'. Yep, the old bugger's still rockin'.

Finally, I thought some fellow atheist-minded Strangler fans might be interested in the address for the British

Humanist Association which sends out a bi-monthly newsletter on humanist issues - for instance, the right to die, medicine & religion and society in general. It is a good read from a logical thinking organisation who encourage free thought in the modern world (as opposed to religious belief). So here it is: British Humanist Association, 14 Lambs Conduit Passage, London WC1R 4RH.

Best wishes to all the Stranglers 'family'.

Pete Coutts MIB,
Chippenham, Wilts.

PS. Sorry I won't be renewing my subscription to *Strangled at the moment* but you can blame John Ellis for this by introducing me to the Fortean Times (I can't afford them all). But I am still in touch.

Thanks for your PPS, Pete (which modesty forbids me to print). You'll probably find the no. of a good optician in the Yellow Pages! - Marian.

Somewhere outside Nottingham a business was born!

Dear Marian

Re the SIS Trade Network. A great idea and a chance to meet up with other fans.

We run a market stall (bric-a-brac, antiques) at the weekends in and around Nottingham - a hobby of ours. Recently we bought a little van and have started doing very small house clearances and bric-a-brac removal.

Our aim is to use this to specialise in antiques and decorative styles, namely Art Nouveau, Deco, collectibles and unusual and modern art. All original items. It's gonna take some time to learn our trade, a lifetime, but we are patient, learning and having fun.

The name of the company, Outside Tokyo. Why? Well, we are massive Stranglers fans for starters and secondly, when world trade bans on Japan were banished in the 1870s, Japanese styles heavily inspired Western decorative arts, along with Celtic design, Japanese and other European designs.

Our van has 2 Stranglers Rat logos on the passenger/driver doors and will have the Stranglers car sticker on the back, with Outside Tokyo in red on the sides.

Marian, if you can put an ad in *Strangled*, we would be over the moon.

It's early days yet, and the more junk, unwanted items and collectibles we can get for free the better. We can collect, no worries. Obviously, we will give a fair price if we get decent stuff. Likewise, if we can return favours to our fellow fans or anybody, we will do so. Removals, low petrol costs & free travel to gigs. No worries!!!

So there you go. If you and anyone else can help us get off the ground, that would be fantastic.

Keep up all your good work. Wish you and the band all the best for the future, and would look forward to meeting you all at the next Stranglers Convention. If you're ever in Notts, drop in. Take care. Look out for the van!!!!

Yours sincerely,
Paul Murrin, Nottingham

Dear SIS,

As I haven't written for a few years I thought I'd drop you a few lines regarding some of the recent Stranglers releases. Unfortunately a couple of complaints to start with.

'Sugar Bullets' is a great record and was a good choice for a single. However, it's the only Stranglers single that I haven't bought within the first week of release since 'Walk On By' came out. I'm not really surprised it wasn't a hit because to me it simply didn't represent any value for money. Like most fans I already had the album and therefore would only be buying this single for the extra tracks. In the past this has usually involved a re-mix, a live track, new song etc, making it a worthwhile purchase. In the case of 'Sugar Bullets' all we got was one new track – so uncool. I ask you, do we really need these crap shortened/edited versions of songs and the standard version when there is so much better stuff that fans would be interested in? For example, tracks such as 'Mr Big', 'Mumble Jumble', 'La Bête', which we've all heard about but have no official release to date. At least we could have had a live track of Paul Roberts doing one of the older numbers.

The fact that fans are being asked to cough up £3 to £4 in the middle of a recession for a sub-standard track like 'So Uncool' is not something that I expect from the Stranglers. In the past we could blame the major labels for this type of marketing but now we are led to believe that the band will have more control over their releases. So far it's been a bad start. All I ask is that when singles are released off albums, at least make them value for money by adding interesting extra tracks for the collectors of Stranglers records.

Another shitty track worth mentioning is the 'Heaven Or Hell' release. Anyone who bought 2 CDs was then tempted to buy the 12" single for a nasty little piece of work entitled 'Disappear'. Again a dirty track straight from the major labels' school of thought.

There is an argument that says we have a choice and aren't being forced to pay for these releases. The problem is that this type of marketing always exploits the people who are the most dedicated and loyal fans of a band, ie they want their record collections to be complete and therefore are tempted to buy every release if there's something new on it. In the case of 'Sugar Bullets' I decided to give it a miss, and if people like myself refused to buy it, it's not hard to see why it was the biggest flop in the history of Stranglers singles.

To add insult to injury, a re-mix of 'Time To Die' is being offered by SIS. The snag is there's only fifty copies. WHAT THE FUCK IS THE POINT OF PRESSING UP SUCH A SMALL NUMBER OF COPIES? Apparently the other copies have been distributed to European radio stations. Why? So that people can hear this new mix of the song and then can't buy it if they like it. I'm sure the majority of SIS members would purchase this release so why couldn't a few hundred have been made available. They would have gone like 'hot cakes' as the saying goes. In this case we have a release that would make any fan's mouth water but for the vast majority –

forget it! The asking price for this item is £10. I think everyone is aware of the rip-off involved with CDs and this has been highlighted recently on the national news. In fact some bands are campaigning for the price of their own CDs to be dropped. Therefore it is sick that you can charge £10 for a 2-track CD. I don't care how collectable it will become, it just isn't worth the asking price. Surely the most expensive CD single in history.

I think the price discriminates against people who just can't afford to shell out a tenner for a single. There's no excuse because this is being sold through SIS and not a high street dealer. I suspect that most of these copies will already be snapped up by the people who work at SIS. Cynical? Me? I urge all Stranglers fans to boycott this elitist, over-priced recording. Anyone who has bought it please feel free to send it on to me to ease your conscience! Yes, of course I want a copy, but returning to what I said earlier, this re-mix of 'Time To Die' could have been added to the 'Sugar Bullets' single to make it better value.

Anyway, enough criticism – time for a few positive reactions. I recently purchased the 'Old Testament' CD set. This is excellent value for money and I feel that I must congratulate Chris Twomey on his 'booklet'. Well worth waiting for and along with the music it makes a first class package.

I also think that the re-issue of 'Euroman' on CD with the added live tracks is also a good value release. Even though I bought the original and then later the picture-disc, the CD obviously gives better sound quality and the live stuff is an interesting insight (or should that be insound) into the Euroman Cometh tour.

I know I've made a few complaints but I think the Stranglers tend to get an easy ride in the *Strangled* letters pages. Besides, any complaints that I've made pale into insignificance when compared with the positive aspects. "STRANGLERS IN THE NIGHT" IS SUCH A SUPERB FUCKING ALBUM. Any reservations or fears that I had about the band continuing after Hugh left have been completely dispelled. The first time I saw Paul as lead singer (2 years ago) I thought the band were finished and walked away from the gig near to suicide. However, at the time I suppose I was still mourning the loss of Hugh. Since then I've seen the band 'live' another four times – all great gigs – but it has been the new material that has particularly impressed me. The new songs are some of the best that the Stranglers have ever done and the album, in my opinion, is the best since 'Sculpture'.

So the Stranglers Mk II are different but just as good as ever, in my opinion. SIS as usual is second to none. Therefore I am a contented MIB and not the party-pooper I may have seemed earlier in this letter.

Long live the Stranglers and SIS.

Barry Spooner
Nottingham

Phew! Well, never let it be said that we're afraid to publish a bit of criticism! To take up all your points regarding record releases would need a lot more space than we can make available here and the issues should really be addressed by the people directly involved in making those decisions I'll pass

your letter on to the relevant parties for discussion in a future edition of Strangled. Your problem with the 'Time To Die' remix is something that certainly can be dealt with here. We didn't actually have the original copies pressed up at all – They were brought to my attention when JJ returned from France earlier in the year He told me that he had managed to obtain 50 copies (the maximum number that Disques Vogue were able to make available to us) of this promo-only CD, and thought that it would be a good idea to offer them as a special merchandise item to subscribers on a first-come-first-served basis The reason that promo copies were put out to radio stations by Disques Vogue was to 'test the water' and spark interest at radio, the result of which would determine if a commercial release should follow This is the function of promotional releases – to promote a track, album, or band, and determine the next stage in the plan of action regarding subsequent releases JJ was pretty pleased because he thought that subscribers would appreciate the exclusive opportunity of obtaining something unavailable elsewhere. Although the number was limited, isn't it better to give at least some people a chance to obtain one rather than leave them in France and have everyone going without? – all subscribers had a fair crack of the whip in getting their orders in. As it turned out, people certainly did appreciate the opportunity – so much so that orders flooded in beyond all expectations, so JJ and I made the decision to have a special pressing of an additional 300 set up and run at SIS's expense so that fewer people would miss out Now you say that £10 is pricey for a CD single when compared to the £4-5 charged for commercial releases, but you must realize that those sold in the shops are pressed in multiples of thousands, therefore enabling the pressing to be done for a tiny fraction of the price that it costs for a small run. These commercial pressings are also done by and through record companies with the sort of vast sums of money behind them than a fan information service such as SIS is never going to even get near in a month of Sundays. Taking all the costs involved into account, along with the fact that, as I stated in Strangled 38, SIS only survives through subscriptions and merchandise sales with no other source of finance, I don't feel (and looking at the letters received full of enthusiasm about the release and asking if we can try and make similar items available in the future, many other people also don't feel) that anyone was being ripped off (Incidentally, as SIS's sole permanent employee, I would have to be pretty enthusiastic to 'snap up' 50 copies of the same bloody CD for myself!) I'd be interested to hear other people's opinions on the points discussed above and whether you think we should carry on trying to obtain rare releases for sale to subscribers (as with the TTD CD and the US import of 'Stranglers In The Night')

I do appreciate that apart from our CD slip-up, Barry, you're otherwise quite pleased with the Service, and thanks for taking the time to write in – Reaction, good or bad, is infinitely preferable to indifference!

Marian

Dear Marian

When I wrote to renew my subscription in January I said I would write back in a week or two with a long overdue letter – 2 years overdue in fact – about how “the Hugh’s” departure saved my marriage, and other thoughts on the last two years. Well it’s now two months past and as they say, better late than never.

The Stranglers were announced to play Toronto, (about a 45 minute drive from Hamilton) on September 8, 1990. My feelings of joy and excitement soon turned to horror as I realised that on the same day we (my wife Ann & myself) were to attend the wedding of the woman who was the maid of honour at our own nuptials 16 months earlier. How could I be at a Stranglers show and the wedding of one of my wife’s life long friends at the same time? Was this some cruel test on my marriage, of the love for my wife and my love of the Meninblack?!

But then – ! No sooner had the show been announced than it was cancelled. The reason – Hugh had quit the band.

And now some two years plus later, Ann & myself and the Stranglers are all living happily ever after.

Regards,

Emmett Pearce, Hamilton, Ontario

Dear Marian,

I was very interested to read in Vol. 2, No 38, JJ’s thoughts on the rise of the Nazi movement in Europe. I would like to say here that I am somewhat puzzled about the term neo-Nazi which means new or later; this I cannot agree with.

Although the Hitler spell was supposed to have been broken on his death in 1945, this is not the case. Nazism was and still is a very much deeper thing within the German race. To define a German in a word would be to use the term Vokish which is very difficult to translate or to interpret into English. It is at this point that Nazism has its roots back in the middle ages when Germany was just a collection of feudal states and principalities warring with each other or anybody else that happened along.

It took Bismark to make the state, Frederick the Great to forge the militarism, Wilhelm the II to prove the might and Adolf Hitler to very nearly succeed in obtaining the dream.

With Germany’s position in Europe and the decisive influence she has over our futures, people should be very wary how the rise of the right will affect the EEC. The one thing that we should be grateful for re. the Nazi movement at the present, is that there is not a new Hitler type of person. It would just take

someone with his magnetism, genius and force of will to emerge and there would be a good chance of power for the Nazis.

You can just imagine old Adolf laughing in hell, now Europe is on the road to being one state and Germany very much the favourite to be the leader of the pack. All the things he aspired to with force. Who won the war. It is certain that neither Britain nor France did very well out of it.

So now on the question of Nazism/ Fascism in our parts of Europe to most people who have a historical interest in these political systems, it is plain to see that the thugs of Europe are just jumping on the bandwagon, for the punch up which is no Nazism at all.

One of JJ’s statements that I felt was very apt was when he said that if he was a superior being he would protect the weak. This is one point that all Nazis have missed and so subsequently made themselves the most unpopular people in the world.

But when all is said and done we have a history and a future dictated by fate. So let’s just live and enjoy, we could all be dead tomorrow.

Yours sincerely

C.R.C. Burrige,
Weston-Super-Mare, Avon

Continued from page 18

13. The Roundhouse, Chalk Farm (44:7E) N

This building, an old railway turning shed, was opened as a music venue in the 1970s. The Stranglers played there many times before it was shut in 1980. Jet describes this as “A tragedy. It was perfect for rock ‘n’ roll. But what do they do? That’s a good venue, let’s close it. It was an amazing venue for us, it was like a second home, I think we broke some sort of record there” (they played 4 nights in a row there as the culmination of the Heroes tour).

14. Dingwalls, Camden Lock, Camden (45: 7F) N

Dingwalls was a small venue, where the Stranglers played several times in 1976-1977. The venue no longer exists, as it has been turned into an indoor market. “The courtyard was nearly the scene of a big fight between the Stranglers, the Clash and the Sex Pistols. It all fizzled out in the end and it was all a bit silly!” recalled Jet.

15. All Hallows Church, Gospel Oak, Hampstead (44) N

The church that, due to the broadminded vicar, was used in the “Duchess” video, which the BBC banned as it was blasphemous. Jet pointed out that “on the video, Hugh had dropped his sunglasses and broke one of the lenses. He replaced it with silver foil. If you look closely you can notice it!” Get your ‘Old Testament’ videos ready!

16. The Rainbow, Seven Sisters Road, Finsbury Park (46: 2A) N

The venue that played host to the band on

two notable occasions. Firstly, in January 1977, the band had the power turned off by the GLC. Jet takes up the story. “It was the story of the year, the GLC turning the power off at a gig because of a T-shirt! The incident was hilarious! Our manager crawled across the stage to tell Hugh to take off his ‘Fuck’ T-shirt or the GLC would pull the plugs. He took it off and turned it round, then when he turned around they switched off the power! Believe it or not, the GLC men were at the back with binoculars!” The other notable occasion was the gigs that the band played there when Hugh was in nick (featuring a certain John Ellis on guitar!)

17. Alexandra Palace, Wood Green (29:2) N

This imposing building, overlooking north London, was the scene of Hugh’s last gig with the band in 1990! The band were also meant to play a gig there in 1978, but this was aborted.

18. Battersea Park, Battersea (76: 7D) S

The band played an open air gig here in 1978: “The gig came at the end of a period where we had been effectively banned from playing in London by the GLC because of the T-shirt. We thought ‘now we’re back, everyone’s gotta know we’re back! There were lots of police there as they were expecting trouble, when the strippers came on, they all came to the front for a better view!”

19. 100 Club, Oxford Street (139: 7M) CENTRAL

This is a small downstairs club which the band played two or three times. On one

occasion, Dagenham Dave and the Finchley Boys clashed while the band played on stage. Jet recalls “Dagenham Dave was getting very jealous of these newcomers getting too friendly with his idols. It was a very ugly scene, Dave got really badly cut about! You could hardly recognise him! In a couple of weeks, he was back again! He was as tough as nails!”

20. Trafalgar Square (146: 2B) CENTRAL

The scene of the photo session for the front cover of the “Aural Sculpture” album. Jet describes it as “an idea that went wrong! The idea was to get this huge ear and take photos of it so it looked as awesome as Nelson’s Column! It didn’t and it was a huge disappointment! There were several Japanese tourists who took photos of it, thinking it was a legitimate monument! We had the ear on a huge low-loader and we wanted to break the truck down and bring all the traffic in central London to a standstill! If the record company had backed us, we could’ve got on the ‘News at Ten’”. What a classic bit of video that would’ve been!

21. Tottenham Court Road Tube Station/ Leicester Square (140:7B/9B)

Both sites were used on the “Who Wants The World?” video.

Anyway, happy hunting. I hope you can find them....

Thanks to: Jet, Wig, Danny, Jacquie, without whom.....

Oweninblack



Strangled Small Ads are a free service to SIS members. To place an ad write out exactly the wording you want to appear (keep it short and legible please) and send on a separate piece of paper to "Small Ads, Strangled, PO Box 195, Cambridge CB4 2QJ. Don't forget to include your name & address or telephone number in the ad, and please keep it separate from any other letters or orders.

FOR SALE: Rattus, Heroes, Black & White, Meninblack, CDs. £6 each inc. p&p. Robert Moss, 55 Millwood End, Long Hanborough, Oxon. OX8 8BW.

THANKS to everybody who replied to my ad. in *Strangled* 38, especially (in alphabetical order up to 23/4/93) Paul Edwards, Michelle Garside, Any Goodland, Martin Macdonald, Colin Mace and Tong Stalgis, without whose help my Stranglers collection would have been a whole lot poorer. All the best. Ken Worthing, Shrewsbury, Shropshire.

FOR SALE: Peaches Radioplay FREE4. No More Heroes one-sided demo FREE8, No More Heroes/Shadows two-sided demo, Grip demo, Freddie Laker demo, Something Better demo, Walk On By demo, Duchess demo, Nice 'n' Sleazy demo etc. Original Choosy FREE3, US pink EP promo, Nice 'n' Sleazy two sided A&M US promo, German Peaches & 5 Mins, Dutch Something, X-cert Japanese gatefold white label pressing, Rattus A&M US promo album, No More Heroes A&M US promo album, London Ladies bootleg album, plus more. Send SAE for full list to Ben, 19 Ilex Way, Goring, Worthing, West Sussex BN12 4UZ.

FOR SALE: Peaches Radioplay on tape. Can't find one or can't afford one? Then get a recording. £4 inc p&p to B. Hope, 19 Ilex Way, Goring, Worthing, West Sussex BN12 4UZ.

Kevin Horton, one of several SIS subscribers currently serving in Bosnia, would like to write to other fans. He'll be there until mid-November. Write to 8504 Cpl K.L. Horton, RECC PL BCOY (ATT), IPWO Opggrapple Two, Gornji Vacuf, BFPO 547.

CONGRATULATIONS Adrain and Christina from London, Canada on your wedding - August 14th 1993 - Un jour parfait! And to think that your meeting each other was possible through these vary ads! It is "a small world". I wish you "true love and happiness in the present day" and hope you'll be "together for a thousand years". Love, Margaret.

RUSSIAN MALE, Stranglers fan, 32 y.o., would like to correspond with other fans in UK and worldwide. Please write in English. All letters will be answered. Victor Nezdoimov, Kovrov 18-2, Moscow 109544, Russia.

FOR SALE: LPs: Greatest Hits (Brazilian promo), Rattus (Chile), Rattus (Columbian), Heroes (Chile), Heroes (Bolivia), Off Beaten Track (Argentina), Rattus (UK original), Wolf (UK original), Heroes cassette (UK original), X-Cert cassette (UK original); 7"s: Thrown Away (pic), Pink EP (pic), Family (hearts sleeve), Heroes wreath label (pic), Raven/Duchess US (no pic), Big In America (pic); 12"s: Bear Cage (pic), Nice In Nice (pic), Heaven Or Hell (promo), ADAOTN (pic), Shakin + poster (pic). Also Feline UK winter tour poster, Raven tour patches, Heroes badges, frames hologram 3D Raven, rare European issue. Offers to David Gibson, 166 Cameron Drive, New Farm Loch, Kilmarnock, Ayrshire KA3 7PL.

ARE YOU TOO LATE FOR THE REAL WORLD? Don't be. Subscribe now. £5 annual subscription, or SAE for further info on new Buzzcocks 'zine. Dave Richings, 92 Station Road, Woburn Sands, Milton Keynes MK17 8SB or Peter Murphy, 16 Runciman Place, Calderhead, East Kilbride, Glasgow G74 3LH.

FOR SALE: 7" singles: TITS EP £4, Choosie Susie (re-issue) £3, Always The Sun (double pack - sealed) £5, Grip '89 (red vinyl + poster) £4, Freddie Laker £2; 12" singles: Skin Deep (skin sleeve) £6, Nice In Nice £3, Shakin... Live + Hugh (bootleg) £6, Bear Cage (no pic) £3, Hugh - Dreaming Again (white label) £4, Heaven Or Hell (promo) £6; Albums: X-Cert (French gatefold) £4, Feline + Single £6, Front Row Festival £5, Fire and Water (white label) £6.50, Vibrators - Pure Mania (featuring John Ellis) £5; Cassette: JJ Dave - Fire and Water £6; CD single: Heaven Or Hell (first gatefold CD) £4; Misc: Aural Sculpture Catalogue 1985, offers; Meninblack Tour Programme, offers; Strangled Vol 2 No 8, £2. All are in picture sleeves where issued, except for those noted. P&P included in prices. Write to Kevin Mellor, 27 Kirk Street, Smallthorne, Stoke-on-Trent ST6 1LG.

WANTED: Hugh Cornwell's "Rough With The Smooth", Purple Helmets "Ride Again" LP (clear), Live at Alex Palace video (ex. cond.) Will pay your reasonable price or negotiate swap for items listed in "FOR SALE" ad. Write to Kevin Mellor, 27 Kirk Street, Smallthorne, Stoke-on-Trent ST6 1LG.

JJ and HUGHETTA would like to hear from Stranglers fanatics, any size, age, colour, looks, birth signs (etc.). Also Hi to Alan Spencer, one of the biggest Stranglers fanatics going. Is it true you're having an extension built on your house for all the videos, T-shirts & records to fit in? From JJ and Hughetta, 21 Wiles Avenue, New Romney, Romney Marsh, Kent TN28 8JN.

DID ANYONE who went to the Devo England gigs (London & Manchester) take any decent photos they might want to part with? Cash waiting. Please contact me. Peter Butler, 137 King Edward Avenue, Worthing, Sussex BN14 8DG.

FOR SALE: Stranglers: John Peel session '77 (PC); Damned: Problem Child (PC), Don't Cry Wolf (pink vinyl) Neat, Neat, Neat

(PC), Sanity Clause (PC), Smash It Up (red vinyl, PC), Black Out (pic disc), Lovely Money (pic disc), Love Song (blue vinyl, PC), New Rose (12", PC), Live In Newcastle (LP, pic disc), Damned, Damned, Damned (LP, stiff orig.); Buzzcocks: The Best In Good Food (white label boot, live); Banshees: (white label boot, live); UK Subs: Party In Paris (1-sided fan club issue 500 only). Plus various UK Subs, Genx, Lurkers, Eater, Drones, London, Doctors of Madness, Slaughter & The Dogs. Other bands' material also. ALL are mint. Offers: Derek, 22 Bod Liewelyn, Rhylm Clwyd LL18 4NS. (0745-331062).

18-YEAR-OLD Womaninblack seeks personinblack aged 18-21 living in London area for correspondence and possible friendship (you'll discover what I mean by possible if you write). Interested? If so write to Yoninblack, 26 Essex Street, Hopwood Lane, Halifax, West Yorkshire HX1 3UE. Bourkey: Good Luck with your exams. Don't worry, you can do it! Lots of love, Tonnie. PS: The first round's on me.

WHOOPS: Still interested in starting a Stranglers news group of mailing list, but the last small ad had an error in the E-mail address. If interested, please send a reply to: ALIGGINS@ORTHOLAB.UH.RRI.UWO.CA or JYLANNE@CHEMICAL.WATSTAR.UW.CA

WANTED BADLY: Strangled 26 & 28, Grip 89 CD, Raved CD, plus many thanks to Colin Mace, Ian Collins, Kevin Mellor and Dave from Kilmarnock, for all your help - cheers lads! John Maher, 3c Crescent Rise, Luton, Beds. LU2 0AT. (0582-414548).

STRANGLERS, DAMNED & HAWKWIND videos for sale + Stranglers photos & other stuff. Send large SAE to Danny, Hungerhill Farm, Coldhill Lane, Newmill, Huddersfield HD7 7DN.

FOR SALE: Pic discs: No Mercy, Nice In Nice, All Day £5 each; Audio cassettes: T&C 9/2, Edinburgh '89, John Peel Sessions, Glasgow '83, £3 each. WANTED: Lyrics to No More Heroes album, state cost. Contact Brem Holatson, 49 Queens Drive, Finsbury Park, London N4 2SZ.

WILL SWAP '10' CD, Heaven Or Hell CD box set, Stranglers In The Night CD or All 12 Inches CD for any of the following: CCW, Wolf, Early Years, Taxi Girl LPs or The Old Testament video, or purchase them for £8 each. Any offers? Please write to B. Redfern, 6 Clement Road, Halesowen, W. Mids. B62 9LR. PS has anyone got any JJ full size posters ('74-'80) to sell?

CAN ANYONE ENLIGHTEN ME on the video 'The Men In Black In French'? Please put me out of my misery and tell me what's being said! All efforts very much appreciated. Send to - Terry, 316 Rectory Road, Gateshead, Tyne & Wear NE8 4DP.

"Democracy and voucher, was it you? President and Parliament, was it you? Independences and poverty, was it you? Corruption and robbery of Russia, was it you? I don't really know what I can see but I can see I'm losing control. Stranglerization in Russia is better than privatization and MacDonaldization!" Write to me, friends. WANTED: LPs Stranglers IV (USA) / Nosferatu / Collection 77-82 (original) / ...In The Night / UA Years (2 LP) / new single with Golden Brown (12") + other singles. I can swap it for records of Russian musicians and rock bands. I have permanent record (LP) with the track "All Day And ...". My address: Alexander Nickolaev, 111020, Russia, Moscow, 2nd Sinichkina Street, 26-14.

WANTED: Off The Beaten Track (cass only), 12" Skin Deep, 12" Always The Sun (1986), and any Stranglers sew-on (preferably) or iron-on badges. Could anyone tell me how to get a copy or original of "Welcome To Dying" by Onslaught, the B-side is a cover of "Nice 'n' Sleazy", and any of the "In Concert Transcription" discs? S. Wood, 3 Forrester Ave, Weston-on-Trent, Derby DE72 2HX

FOR SALE OR SWAP: video & audio tapes, many combinations available; Videos £15 for 3 hours; Audios £4 C90. Contact Cliv Medicott, 33 Ayre Road, Erdington, Birmingham B24 9DU. (021 382 4802).

APPEL à tous les lectures Français de Strangled. Mois d'Avril, le Samedi 24 exactement, un garçon appelé Julian était sur le ferry Calais-Dover de 7.45 du matin; il a donné un morceau de papier à une belle jeune fille Française, papier sur lequel était inscrit son nom st un message d'amour. Je pense que cette jeune fille en aura parlé à ses amis; peut être que c'était toi ou quelqu'un que tu connais. Si cela est le cas, pourriez-vous s'il vous plaît dire à cette jeune fille de m'écrire à l'adresse suivants. Votre aide sera grandement appréciée. Merci beaucoup. Bon soir. Julian Skelton, 16 Butchill Avenue, Sheffield S5 9DG.

WANTED: Back issues of *Strangled* (all numbers!) in very good condition. Please reply to Akiko Shigetomo, 18-47 Maeshoya-cho, Shimomoseki-shi, Yamaguchi-ken 751, Japan. And if someone wants to learn Japanese, I can help him/her with pleasure. I am studying the teaching method of Japanese language.

WANTED URGENTLY: Raven & Meninblack on cassette, your

price. Also old Stranglers or SLF T-shirts. Pat Lambert jnr, Cooladine, Enniscortay, Co. Wexford, Eire.

FOR SALE: Both Celia originals (pics) and Hugh solos plus many others from 70s/80s of a shit-hot nature! Please send offers & write for details (I'm not a dealer, just skint!) to Robert, 24 Atha Crescent, Leeds LS11 7DB. Tel messages on 0426 910099.

STRANGLERS CDs/tapes/vinyl/programmes etc. Buy/sell. Rare items for sale including UK and foreign. UK albums available at reduced prices. Early cassettes of LPs - original issues for sale. SAE 10 Harper Grove, Sutton-in-Craven, North Yorkshire BD20 7JN.

FOR SALE: Rare collection of imports by the Stranglers. For full list write to Shaun, 37 Hallfields, Edwalton, Nottingham NG12 4AA or ring 0602 235745.

VEGGIE, 26-year old, WIB. I'm moving to Bradford soon to study archaeology and I'd like to make friends with like-minded people in the area altho' it doesn't really matter where you're from. I'd like pen-mates of any colour. I'm into the Stranglers, some Celtic music, a touch of rock and a gram or so of classical. I love to travel and spend my summers digging. I am addicted to sherbert fountains. If you're very broad-minded, write chatty l-o-n-g letters, and are a music freak please get in touch now. I don't care about colour, geographicals or sexuality, sicieconomics or anything. I'd like to hear from you. I'm Chuck Williams, 7 Blucher Street, Waterloo, Liverpool L22 8QB. Quick hiya to Becky my best mate - Hi too to Paula. Write SOOOON.

STRANGLERS FANATIC who has sold his soul to the CD 'devil' has huge vinyl collection up for sale. All the usual Strangler goodies of course, but also one or two real rarities including two MIB items which are apparently the only ones of their kind in Britain! Also bags of other punk/new wave albums & singles for sale - from Clash to Go Between and from Icicle Works to Ramones - just give 'wants' list and I will do my best. Send SAE for Stranglers list and any others you want to Sam Holliday, 13 Kettlebrook Road, Kettlebrook, Tamworth, Staffs B77 7AB.

JANET from a womaninblack to a woman in white on August 5th. Walk a while with me, my one true love.

PHOTO SETS, VIDEOS, RECORDS & CDs for trade/sale: **Hugh Cornwell:** Excellent black & white close-up shots of Mr HAC in West Country pub warm up date prior to supporting Big Country. Approx £10 for set of 12, enlargements also available. Send SAE 4 details. **Ally Pally:** Saturday Night/Sunday Morning video. 60 minutes of excellent sound 'n' vision. One only. Will trade 4 Un Jour Parfait CD or the Purple Helmets LPs on CD. Yes, watch once more as Mr C decides that the time has come to go busking! **Heaven Or Hell:** promo 12"/double pack CD. Will trade for best offer (see wanted list below). **Shakin':** (Sheik Q1) will exchange 4 Always The Sun re-mix 1990 cassette single. WANTED: Who Wants The World? I do, but without the 79p red flash on the sleeve. Also desired: Hugh's Another Kind of Love CD single, Fools Dance single, Taxi Girl LP, Peaches (radio play), Heroes (edit), Walk On By (edit), Harry (2 track 45), La Folie (edit), Euro Fem (double sided), Sweet Sister CCW 7", 12", CD or 10"? Oh, and Girl From The.... some hope eh? The bootleg version would suffice if anyone's got a spare. Enquiries, offers of swaps, money or sex to Paul Edwards, Rm 16, Nurses Resd, Peny Fal Hospital, Old Monmouth Road, Abergavenny, Gwent NP7 5YY. (0873 852484 or after 9pm possible on 0873 852343 ext 301)

BASS PLAYER would like to join or form band. Stranglers influence. Contact Bongo, 2 Ronald Crescent, Larbert, Stirlingshire, Scotland FK5 3AL or tel 0324 563070.

FOR SWAP: Promo CD Heaven Or Hell (maxi), SSOS Maxi CD (mini-format), Collection '77-'82 'black cover' (German), Ltd Ed. H or H double pack. French Harry 12", Always The Sun 12" (Solar T), No Mercy 12". Let Me Down Easy 12" (5 track + poster), Golden Brown 7" (Liberty G456 - no pic cover). WILL SWAP FOR: Always The Sun CD, 12", 7" (1990 issue), SSOS CD (TEARS G2), Peaches 7", JLNOE 7", Bear Cage 12", No Mercy EP or SPD, Nice In Nice SPD, Always The Sun SPD, ADAOTN SPD, Grip '89 7" or CV, Night Sessions 12" or CD, MSD 12", Paradise 12", Collection '77-'82 (British cover). If you've got an original "Rattus + Free Single", would swap for Raven 3D. Please send your proposals to M. Fraider, Mittelkamp 40, 2000 Hamburg 70, Germany.

HI. EVERYONE! I'm the lad who is trying to compile a Stranglers poll. Thanks to everyone who wrote to me last month. ALL 28 OF YOU! I don't think I can compile a poll from this. I want EVERYONE to write to me NOW! Don't leave it to others. The results should be interesting, if I get a decent response. See the last Strangled for details. Mickinblack, 102 Cypress Grove Road, Templeogue, Dublin.

WANTED: Rare Stranglers items worldwide. Anything considered. Good prices paid. Items must be mint 7", 12", LP, CD, CASS, Posters, Badges, Live Tapes, Promos, Acetates, any Memorabilia, ANYTHING! Stranglers / Pogues items for sale. Please write or phone for details. Kevin McNulty, 7 Romney Ave, Glasgow G44 5AW, Scotland (041 637 3113)

SMALL AD - THE NOVEL
PLEASE CAN ALL AD'S BE KEPT TO 45 WORDS MAX. (inc. address) IN FUTURE AS THINGS ARE GETTING A LITTLE OUT OF HAND!

THE BOOTLEG MEN IN BLACK AN UNOFFICIAL DISCOGRAPHY

Owen Carne

Ever since 1977, bootlegs of live material by the Stranglers have been available. As recent letters to SIS have shown, subscribers are interested in these unofficial releases and appear to be 'discovering' new items on a regular basis.

This list is a guide to bootlegs that have appeared over the years, with brief details of each release (including the issuing 'label', although this information is immaterial as none of them are 'kosher' companies!).

Also, another point to stress is that many bands, including the Stranglers, disapprove of these bootleg releases. This is not purely from a loss of royalties point of view, but more related to the poor quality (generally) of these releases (in sound quality or in standard of artwork etc.)

This article is not condoning the release of these items, it is purely acknowledging their existence.....

N.B.

1. Items listed in order of the date of recorded material, not of issue.

2. Information as follows:-

Title, (no. of tracks), Label, Cat. No., Format, (no. of issues)

3. Many of these items have been released in different colour vinyls, different sleeves, etc. The total number of issues of an item is in brackets after format.

CV = Coloured Vinyl. FL = Flexi. PD = Pic Disc.

7" & 12" - Music only

"3 Early Demos" (3 tracks)

"Peel Session E.P." (4 tracks)

"Snow Country" (3 tracks)

— 1st issue Blue artwork; 2nd Red

"Demos 1991" (4 tracks)

7" & 12" - Interviews

Jam/JJ (Int.)

JJ (Int.)

Jet & Hugh (Int.)

JJ (Int.)

JJ (Int.)

"Jet Black Interview"

— Red or Blue flexis

"Aural Augasm"

LPs & CDs - Music only

"London Ladies" (10/11 tracks)

— 1st issue Pink insert; 2nd issue Photo Cover; 3rd & 4th Raven Design

"Rattus Britannicus" (11 tracks)

— same as "London Ladies" LP

"Forgotten Heroes" (19 tracks)

"A Night In London" (18 tracks)

— recording of Rainbow gig when Hugh was in nick

"The Men They Love To Hate" (13 tracks)

— Brown & Orange Vinyl

"Let Us Introduce You To The" (9 tracks)

"Poole, Dorst" (13 tracks)

— the above 2 are from the same gig. "Poole, Dorset" on multicoloured vinyl

"Secret (Browned, Seasoned & Thickened)" (11 tracks)

"Live in Milan" (11 tracks)

— on Black or Yellow vinyl

"Anomalies" (18 tracks)

"Live in Zurich" (18 tracks)

— same gig: Zurich '85 except "Anomalies" calls "Threatened" "Anyway"!

"Request Show" (12 tracks)

"Uncensored" (?)

"Aural Fantasy" (12 tracks)

Pan Vox
Stigma
Karate

Radio Interview Recs.

Black & White Discs

Vinyl Solution (?)

Triangle

Acme

Herd

Wind

Kisses Deluxe

11 Records

Ziggarat Records

PV1618

ST502

FUNN35

FUNN35

RIR/5822/AG/K637/81

PST 1

BAK 2033

BM50

SSFB11

BW001

PR2313

—

LFL071

PYCD064

ACME004

CAPS001

PX1

BROWN101

MB5333

KISS No.9

PORKY 001

INCA 666

7"

7"

7" (2)

7" CV

12"

7" PD

2" PD

12" PD

12" PD

FLCV (2)

7"

LP (4)

CD

CD

DBL LP

LPCV (2)

LP

LP (2)

LP

LP (2)

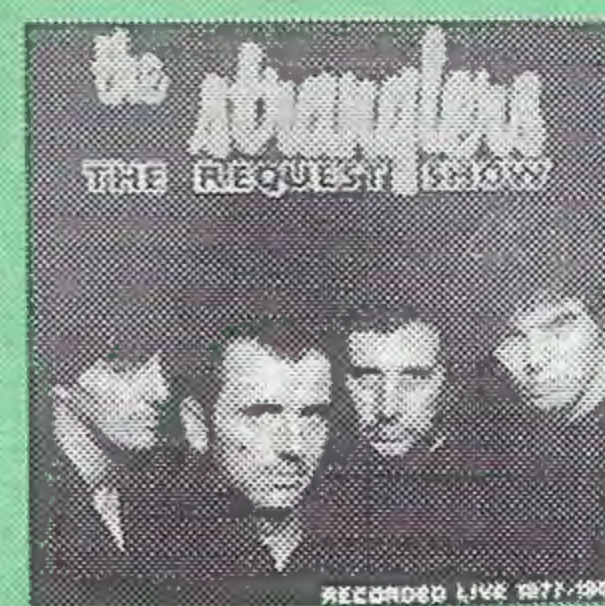
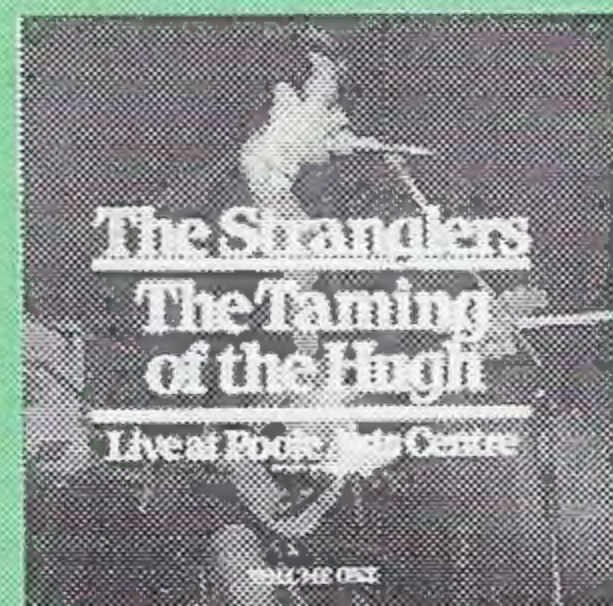
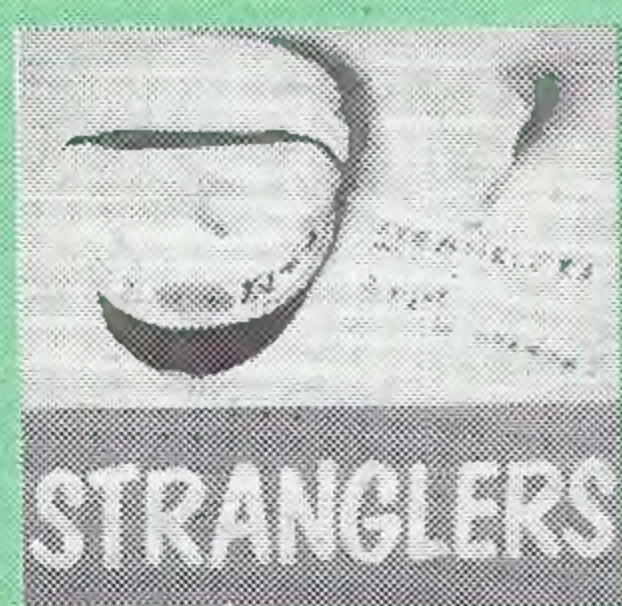
CD

CD

LPCV

LP

LP



Eds Note: Earlier this year John E. discovered a whole pile of bootlegs of recent material at a record fair. He was so hacked off that he promptly gathered up the lot and informed the slightly surprised seller that as the material was his property, he was taking them with him! He suggests that subscribers may wish to make similar re-claims on the band's behalf & return such material to them, but I have to stress that we don't want anyone to put themselves at risk of being knee-capped by irate bootleggers - so be careful out there! Marian.